

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3483.

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## BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.

Burlington House, London, W.  
The NEXT ANNUAL MEETING of the ASSOCIATION will be held at OXFORD, commencing on WEDNESDAY, August 5.  
The Most Hon. the MARQUIS of SALISBURY, K.G. D.C.L. F.R.S., Chancellor of the University of Oxford.  
Information about local arrangements may be obtained from the Local Secretaries, the Museum, Oxford.  
G. GRIFFITH, Assistant General Secretary.

## BRITISH MUSEUM.

EVENING OPENING (8 to 10 P.M.).  
Exhibition Galleries of the British Museum, Bloomsbury, will again be OPEN to the Public on the EVENING, from 8 to 10 o'clock, on and after WEDNESDAY, August 1st.  
E. MAUNDE THOMPSON, Principal Librarian and Secretary.  
British Museum, July 24th, 1894.

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## ROYAL ACADEMY OF ARTS.—LAST WEEK.

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SATURDAY, JULY 28, 1894.

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LITERATURE

*Songs, Poems, and Verses.* By Helen, Lady Dufferin (Countess of Gifford). With a Memoir by the Marquess of Dufferin and Ava, and Portrait. (Murray.)

MACAULAY aptly said of Miss Linley, the first wife of Sheridan, that she was "the beautiful mother of a beautiful race." In the most interesting and touching sketch of his mother which Lord Dufferin and Ava has prefixed to the collection of her writings, he holds that she derived "her charm, grace, amiability, and loveliness from her angelic ancestress, Miss Linley." This language is enthusiastic, but not overstrained, and those who have learnt the most about Miss Linley will thoroughly understand Lord Dufferin's avowal that he has "not words to express his admiration" for her.

Besides telling the public a great deal about his mother, showing her to be in all respects an "adorable woman," and displaying alike filial piety and an artist's touch when recounting her merits, he sets forth in a condensed yet clear fashion the long story of his family. Those who have the least taste for genealogical details will find it very easy and pleasant to read about the Sheridans of three centuries. There is a tract in the county of Cavan which is marked in old maps "the Sheridan country," and Sir Thomas Sheridan complained at the bar of the House of Commons in 1680 of his family estates having been escheated in the reign of Elizabeth. Denis Sheridan, born about 1600, translated the Holy Scriptures into Irish, and his version, published by Robert Boyle, is now known as the "Irish Bible." From his sister in the third generation sprang Sarsfield, one of the bravest and best of the adherents of James II. A book which has been recently reprinted, and is entitled 'The Rise and Power of Parliaments,' was written by Sir Thomas Sheridan, and first published in 1677. Another Sheridan was Bishop of Kilmore, and he survived till 1716; and several of his sermons have been collected, published, and forgotten. These men of

note in this family—which, it may be remarked in passing, does not comprehend all those bearing the name of Sheridan, although many who bear it endeavour to claim kinship with what may be termed the great Sheridans—were the direct ancestors of the Dr. Sheridan with whom every reader of Swift's works is familiar.

After characterizing Dr. Sheridan and his son Thomas, who as an actor, a biographer of Swift, and author of an English dictionary has claims to remembrance, Lord Dufferin devotes several pages to his great-grandfather, Richard Brinsley Butler Sheridan. He remarks with perfect justice that "no famous man has been more unfortunate in his biographers." Dr. Watkins and Thomas Moore first essayed to portray him. Most of those who have written since have either followed Moore slavishly or have trusted to their imaginations. Lord Dufferin says that his great ancestor's life "still remains to be written." In thus thinking he agrees in substance with what Lockhart wrote in the *Quarterly* for March, 1826, at the close of his review of Moore's work: "An adequate, or even a tolerably faithful life of Sheridan in the whole scope and combination of his character, is still, and may possibly long continue to be, a desideratum." A writer in *Blackwood* for August in the same year expressed his concurrence in this statement. The view put forth in this memoir differs in the main from the accepted one concerning Sheridan, while agreeing with that published by Mrs. Norton in *Macmillan* for November, 1860. What Lord Dufferin quotes from a book called 'Sheridan and his Times,' by "An Octogenarian," which contains much unauthenticated gossip—who the writer was has not yet, we believe, been determined—proves the "Octogenarian's" inaccuracy. He represents the Prince Regent as denouncing Moore's 'Life' of Sheridan, unmindful of the fact that the Prince Regent had become George IV. five years before Moore's work appeared. When the facts about Sheridan are made public, the defence which Lord Dufferin has made will very likely be found to represent the truth. Certainly, any additional particulars which may be made public concerning Miss Linley, his great-grandmother, will heighten the estimation in which she is held and fully justify his devotion to her memory. Owing to a slip of the pen, probably, he writes about the portrait of her and her sister Maria, painted by Gainsborough, which is now in the Dulwich Gallery. It is her sister Mary, the wife of Richard Tickell, who is represented along with Mrs. Sheridan in that admirable picture. Maria was a younger sister who died shortly before it was painted.

Helen Selina, the mother of Lord Dufferin, was the eldest of three sisters, whose father was Sheridan's son by Miss Linley, and whose mother was Miss Callander, a great beauty and the author of several clever books. The youngest sister became the Duchess of Somerset, the second is well known as the Hon. Caroline Norton, while those who are acquainted with the eldest in her works only can now learn from these pages how charming she was as a woman and how devoted as a mother. Her eldest brother was the hero of a romantic episode,

being married at Gretna Green to Miss Grant, an heiress, the daughter of Sir Colquhoun Grant, the owner of the fine estate of Frampton Court in Dorsetshire. His youngest sister, then Lady Seymour, encouraged if she did not directly aid him. Sir Colquhoun was indignant, and he accused Lord Seymour of being privy to the elopement. Neither in the recently published 'Memoirs' of the twelfth Duke of Somerset nor in this memoir is it stated that a duel with pistols was fought by Lord Seymour and Sir Colquhoun without injury to either, and with the result that the suspicions of the latter were dissipated, Lord Seymour refusing before the encounter to give the explanations required of him. In later days, however, as Lord Dufferin records, the wrath of Sir Colquhoun was appeased, and he became reconciled to his son-in-law and left him all his personal property. At Frampton Court—which is now the property of Mr. Algernon Sheridan, who married a daughter of Motley, the distinguished historian—the Sheridan papers are carefully preserved. They have been withheld from publication since Moore finished the work which Lord Dufferin pronounces both imperfect and misleading, though, as he intimates, they may again be dealt with by some other biographer.

He thus depicts the three sisters of whom his mother was the eldest:—

"The beauty of the sisters was of a different type, but they were all equally tall and stately. The Duchess of Somerset had large deep blue or violet eyes, black hair, black eyebrows and eyelashes, perfect features, and a complexion of lilies and roses—a kind of colouring seldom seen out of Ireland. Mrs. Norton, on the contrary, was a brunette, with dark burning eyes like her grandfather's, a pure Greek profile, and a clear olive complexion.....My mother, though her features were less regular than those of her sisters, was equally lovely and attractive. Her figure was divine, the perfection of grace and symmetry, her head being beautifully set upon her shoulders. Her face and feet were very small, many sculptors having asked to model the former. She had a pure sweet voice. She sang delightfully, and herself composed many of the tunes to which both her published and unpublished songs were set.....She had mastered French before she was sixteen, as well as acquired some Latin. In after years she wrote in French as readily as in English, and she also learned German. Her talent for versifying showed itself very early. One or two of the pieces which will be found in the following pages were written while she was still a child; for she may be said to have been married out of the schoolroom. Before either of them was twenty-one, she and Mrs. Norton were paid 100l. by a publisher for a collection of songs they contributed between them."

Lord Dufferin quotes the following from Fanny Kemble's 'Records of a Girlhood' regarding the three sisters:—

"I never saw such a bunch of beautiful creatures all growing on one stem. I remarked it to Mrs. Norton, who looked complacently round her tiny drawing-room and said, 'Yes, we are rather good-looking people.'"

We shall supplement this with a short extract from an unpublished letter by Mrs. Norton which she wrote to her aunt Miss Lefanu:—

"My dear mother brought us up to love one another; if one is grieved, all are grieved, if one is glad, all are glad, if one is injured, all

resent the injury; this makes us a very strong body and is a source of great happiness."

With regard to her sister, the Lady Dufferin of this volume, who was then plain Mrs. Blackwood, it is said:—

"My elder sister Mrs. Blackwood is delicate, but has all the talent which you know how to prize, for literary composition; and is very musical besides; her husband is a frank kind-hearted sailor, son to the present Lord Dufferin."

The Blackwoods originally came from the kingdom of Fife, some of them passing into Ulster and settling there, while one of them, named Adam, who was the trusted servant of Mary, Queen of Scots, went to France, where he married and settled, and received a patent of nobility. He was the first biographer of the unhappy Mary. The male line of this branch is now extinct. In both the Irish and French branches memorials of their queen were preserved, Lord Dufferin's own ancestor having brought away a beautiful miniature of her, while the French Blackwood possessed a *Livred'Heures* which she had given him. This is now in Lord Dufferin's library. In connexion with it he tells this interesting story, to show, as he remarks, "how Providence watches over the sacred guild of bibliomaniacs." When engaged, thirty years ago, in collecting books about his family, he entered the first old bookshop on the Quai d'Orsay which took his fancy, and showed the keeper a list of the books he was in quest of.

"When he saw my list, the bookseller shook his head; these sixteenth-century books, he said, were difficult to come by. However, he had one, and he added, 'I know of another which, though not on your list, will interest you.' He then routed out from his stores a small square volume of Latin prayers by Adam Blackwood, and told me that the originals had been written out and signed in the author's own hand on the fly-leaves of a Mass book which Queen Mary had given him, and which contained a further inscription to that effect. This missal came recently into his hands, and he had sold it only a few days ago. It was from its purchaser that, some time afterwards, I acquired it."

Lady Dufferin was under seventeen when she became Commander Blackwood's wife on the 4th of July, 1825. Her husband took her to Italy, and it was at Florence, on the 21st of June, 1826, that Lord Dufferin was born. His father died in 1841, and the care with which his mother tended her fatherless boy is delicately and genially set forth in this work. The verses which she wrote to him are among the aptest of the many from her pen. She died in 1867, after a most painful illness, which she bore with heroic fortitude; and then, to use her son's emphatic, yet appropriate words, "There went out of the world one of the sweetest, most beautiful, most accomplished, wittiest, and lovable human beings that ever walked upon the earth." A few years before her death she went through the ceremony of marriage with the Earl of Gifford, whose hours were numbered. The story of this event, like some others in Lord Dufferin's sketch of his mother, has a strain of romance such as an imaginative writer could scarcely equal.

Many of Lady Dufferin's verses are familiar on both sides of the Atlantic. Some are humorous, while others have a tinge of sadness, the vanity and pains of

life being obviously present to the writer's mind. A play called 'Finesse; or, a Busy Day in Messina,' is reprinted. Lord Dufferin has modestly omitted to add that this play was strikingly successful when first performed at the Haymarket, having enjoyed a continuous run from the second week in May, 1863, till the third week in July, when the theatre closed, and being revived in the following October, when it reopened. Lady Dufferin never saw it on the stage. If she had done so, she would have acknowledged that most of the applause with which it was greeted was due to Buckstone's acting in the part of Poppleton. The construction of the play was defective, but the late Mr. John Oxenford rightly held that it might be easy to arrange it so as to form an excellent farce. Though Lady Dufferin did not acknowledge the authorship, the secret was an open one, yet the public was the more gratified because the piece recalled in several respects the refined humour of the author's grandfather.

An essay entitled 'A Few Thoughts on Keys' is printed for the first time, and it demonstrates the possession on the part of Lady Dufferin of humour in a measure which is seldom vouchsafed to a woman. It is matter for regret that a lady who wrote so charmingly did not write more, or that if she did, more of her prose, which is as delicate in touch and as original as her poetry, has not been reproduced. Two of her letters are printed in this volume, and they whet the appetite for the others which Lord Dufferin promises to publish at a future day. Should he produce the complete life of his mother which he has in contemplation he will not add, perhaps, to her fame, but he will certainly give pleasure to all who admire the fascinating sketch of her which he has composed. Both letters were written in 1846, and addressed to Horace Walpole's Miss Berry; the shorter we may quote by way of sample, premising that the subject is a burglary committed at Hampton Court Palace, where the writer's mother had apartments:—

"Your kind little note followed me hither, dear Miss Berry, which must account for my not having answered it sooner. As you guessed, I was obliged to follow my *things* (as the maids always call their raiment) into the very jaws of the law! I think the 'Old Bailey' is a charming place. We were introduced to a live Lord Mayor, and I sat between the two Sheriffs. The Common Serjeant talked to me familiarly, and I am not sure that the Governor of Newgate did not call me 'Nelly.' As for the Rev. Mr. Carver (the Ordinary), if the inherent vanity of my sex does not mislead me, I think I have made a deep impression there. Altogether, my Old Bailey recollections are of the most pleasing and gratifying nature. It is true I have only got back three pairs and a half of stockings, one gown, and two shawls; but that is a trifling consideration in studying the glorious institutions of our country. We were treated with the greatest respect and ham sandwiches; and two magistrates handed us down to the carriage. For my part, I could not think we were in the *Criminal Court*, as the law was so uncommonly civil. But I will reserve any observations I have made in those pleasant and polite regions until we meet."

*The Royalist Composition Papers: being the Proceedings of the Committee for Compounding, A.D. 1643-1660, so far as they relate to the County of Lancashire. Vol. I. A-B. Edited by J. H. Stanning, M.A. (Record Society of Lancashire and Cheshire.)*

*Yorkshire Royalist Composition Papers; or, the Proceedings of the Committee for compounding with Delinquents during the Commonwealth. Edited by John William Clay, F.S.A. "Record Series." (Yorkshire Archaeological Society.)*

THESE two volumes lead us to hope with some confidence that the Royalist Composition Papers may, in process of time, be printed for the whole of England and Wales. A calendar is for many of our national records all that is wanted, but these papers contain so much personal detail, so many facts as to general and family history, to prices and the state of agriculture, that it is important that the inquirer should have them either in full, or in a far fuller abstract than any official calendarer would be justified in affording.

The Lancashire volume prints the papers in the order of the alphabet; the Yorkshire society has chosen to give them in the sequence in which they occur in the manuscripts. There are also other discrepancies between the two plans. The Yorkshire editor has, we think, abridged less than his Lancashire brother. It was not to be hoped for that two editors, not, so far as we know, working on a common plan, should proceed on the same lines. We have no doubt that both Lancashire and Yorkshire may rest satisfied that when the work comes to an end they will have a series of volumes in which no important fact has been overlooked. There are some persons, of course, who will maintain that every word should have been printed. We sympathize with the feeling, but the idea is quite impracticable. The Royalist Composition Papers consist of somewhere about 270 thick folio volumes. To print this vast mass of manuscript, much of which is mere legal verbiage, without curtailment, would be a waste of time as well as money. The originals are preserved in the Public Record Office; they can be consulted by any one, and so far as anything is certain in this world, we may feel sure that they are free from all chances of mutilation or destruction.

The Royalist Composition Papers are better known than most of the other Record Office treasures. For this there are several reasons. In the first place they are in English, and most of them written in legible hands—this is in itself a great thing for some of us; the volumes in which they have been bound have long ago been furnished with serviceable indexes of persons and places; and then, more than all, the great Civil War is a period regarding which every one who cares for our national history takes interest. Whatever may be our opinions as to the politics of the hour, it is pleasant to know that our forefathers served the king or the Parliament in that disturbed time. As to the Royalists, we here find what may be regarded as a complete catalogue of those who were landed men. Of the landless it is most difficult to



find any account, though the mere names of many hundreds of them are given in the list published in 1663 of the officers who claimed to participate in the grant for the relief of indigent Royalists.

There is one noteworthy difference between the Lancashire and the Yorkshire papers. So far as we may generalize from the very small part of the evidence which is at present before us, it would seem that the Lancashire Royalists were in a great degree made up of Roman Catholics, while those of Yorkshire appear to have been for the most part Protestant. The taxation was terribly heavy, but it does not seem that the "Popish recusants" were dealt with in a manner exceptionally severe. The cruel laws were put in force, but there appear to have been few attempts to strain them.

The editor of the Lancashire volume promises to supply in the last volume a full introduction to these papers. We shall be very glad to see it, for to most of us there are many things regarding them that are by no means free from obscurity. The sketch which Mr. Stanning has already given will be of great service to those who consult the book with regard to some person or family, but is not full enough of detail for such as wish to understand this ruinously heavy system of taxation.

The theory may be explained in a few words. The Parliamentarians held that the Royalists, by supporting the king at the beginning, had been the real cause of the war, and that therefore on them should fall the greater part of its cost. People who were involved in the dust and turmoil of revolution could not see, as we do who live in quieter times, that neither the one party nor the other was to blame for the miseries which followed. Until the war had broken out and blood had been shed the wisest heads did not know whither the ship of state was drifting. If the Parliamentary leaders had possessed any prevision of what was to happen in the near future, it is inconceivable that the king's early propositions for peace would have been rejected. It may be quite true that neither the political nor religious Puritans could trust the king to keep his word, but peace on the terms he offered would have been a great moral victory. The fate of Strafford ought to have shown them that they had it in their power, if peace were once concluded, to punish plotters against the State.

No class of men were more to be pitied in those times than the clergy. If they were known to have Puritan leanings, they were remorselessly plundered by the Royalists; if of the Divine Right party, they suffered in the same way from the Parliamentarians; and if moderate men who wished for a quiet life, they were pretty sure to be made to compound. Isaac Allen, Rector of Prestwich, appears to have been one of this class. He seems to have striven to dissuade his people from taking up arms against the king, saying, "He accounted the king his father, and the Parliament his mother," but to have taken little interest in what was going on around him. Nevertheless, he fell into the hands of the sequestrators.

There are instances in which persons were really anxious to compound. Strange as this may seem, it was no doubt, in some

cases, a wise policy, as by paying a small sum in the present, future trouble was escaped. John Spatchurst, of Hamon Head in the parish of Clapham, Yorkshire, was executor of Francis Spatchurst, who had left an infant daughter, who was his heiress, and a widow, Mabel Spatchurst. The deceased had for about three months been in arms for the king, but as he was now dead there seems to have been no ground for molesting the widow and infant, for

"they have all lived in the Parliaments Quarters for aboue a yeeer and halfe, and in all this tyme the estate hath not bin sequestred .....yet least any question should heereafter arise concerning itt, they desire to compound for itt."

The name of Sir John Hotham occurs over and over again in the Yorkshire papers. In the light of his later conduct, it is difficult not to think his behaviour uniformly disgraceful. Thomas Swann, of Beverley, had a "faire new house, which cost him aboue 1,000li. buildinge, standinge neere the walls of Hull." This house was in Sir John Hotham's way when he was zealous for the Parliament, so he demolished it and raised a "mount or sconce" upon the spot, which seems to have been of much service in defending the town; but the owner was, seemingly, hardly used.

Was there a war against the mediæval founts in Lancashire? A meeting was held as to the removal of the font at Prestwich. It seems the reforming party desired a little one like that at Bolton, but the rector was opposed to innovations, and said that if the old font were removed without "a general consent, he would prosecute against them to the uttermost of his power."

Under the heading of Thomas Baker of Kirby there is a certificate of his burial signed by the Vicar of Walton, in which it is stated that as the deceased was a recusant, he was interred "in the evening, as papists used to do." The meaning of this may, perhaps, be that at the graveside some of the old rites were observed which, if performed in open day, might have brought the survivors into trouble.

#### *Walton and some Earlier Writers on Fish and Fishing.* By R. B. Marston. (Stock.)

THE vice of angling literature consists in its repetitions. It has been so from the beginning. A long succession of writers judiciously compiled "juries of flies" from the twelve prescribed by Dame Juliana Berners, and she in all probability drew her list from previous monastic writings. In other respects compiler after compiler has used his predecessors as quarries from which he might take without acknowledgment whatever suited his purpose. Col. Venables and Walton both plundered Barker. A careful perusal shows that Mr. Marston's book (which forms a volume of the "Book-lover's Library") to a certain extent labours under the same objection. It quotes so largely from Walton and other fishing writers that it unmistakably gives this impression, for it is impossible to find anything new of Walton and his scholars. Every source likely to furnish fresh information about Walton has long been diligently searched, while Leonard Mascall, Juliana Berners, Barker, "J. D.," and others are mere

names. Their books remain, and are duly valued by the literary angler, but their lives, their sayings and doings, are for the most part irrecoverable. He who writes of them can but ring the old changes over again. And yet so fond of every kind of "watery discourse" are anglers that they never tire of it, particularly when it is found in so pleasant and gossipy a book as is Mr. Marston's. It is the very volume, in its neat green coat, to be taken out for leisurely perusal.

Ante focum, si frigus erit, si messis, in umbra, so that if repetitions are ever allowable they can here easily be pardoned.

With regard to Walton, his connexion with the Ken and Cranmer families is dwelt upon, and the many friendships which subsisted between him and the great names of his time are duly pointed out. Strong reasons are brought forward to show that he was never a sempster or haberdasher, as has so frequently been asserted. In the licence for his marriage with Rachel Floud, December 27th, 1626, he is described as an "Ironmonger," and the records of the Ironmongers' Company prove that he was admitted as a member of that company in 1618. Mr. Marston adduces internal evidence to establish that he kept a horse, and was wont "to ride out to his fishing and put up his horse at Host Rickabie's at the George in Ware, or at some other of those convenient inns near the river of which he has given such pleasant pictures." But the quotation may equally well mean that he hired a horse on occasion. Most anglers have mused beside the black marble slab which marks Walton's grave in Prior Silkestead's Chapel at Winchester Cathedral. The late Mr. Westwood laid a tribute of verse and flowers on it upon the two hundredth anniversary of his death in 1883. Still it was felt that there should be some substantial monument to his memory, and, thanks to Mr. Marston's perseverance, a statue of the father of anglers now stands in a niche of the beautiful cathedral screen. The author's account of Walton's life is throughout sympathetically written.

Every lover of pure English must bear in mind the grave and sententious style in which Walton's biographies are written, and the equally well-weighed chapters of 'The Compleat Angler' in which every here and there humour and a lighter treatment suitable to the subject are introduced. Mr. Marston naturally dwells upon these. His bibliographical remarks, too, upon the different editions of 'The Compleat Angler' and their value are full of interest. Picking up a copy of the first edition at a bookstall for a few pence would now in its way resemble the discovery of a great auk's egg in a lumber room. More than a hundred editions, of every size and appearance and worth and by numberless editors, have succeeded it, so that the collector does not easily exhaust the list. Izaak himself possessed a cheerful yet pensive mind. The reader may remember his touching reference to the death of his old fishing companions "honest Nat and R. Roe," and the feeling manner in which he dwells upon the For-didge trout, "none of which have been known to be caught with an angle, unless it were one which was caught by Sir George Hastings, and he hath told me he thought

that trout bit not from hunger but wantonness." What angler has not aspired to catch a trout the like of one "that had his picture drawn as it was near an ell long" and of great length and depth, "and now is to be seen at mine host Rickabie's"? The author returns to these and other reminiscences of Walton in a skilful manner which at once conciliates the good will of his readers, and will tempt those Boetian anglers who have not yet made the acquaintance of 'The Compleat Angler' to resort to the original and find many other instances of Walton's quaint sententiousness for themselves. Johnson was captivated by the strong literary charm of Walton, and was minded to edit 'The Compleat Angler.' Unluckily he delayed, and it fell into the hands of Moses Browne.

Mr. Marston betrays much sympathy with John Dennys ("J. D."), and the more his verses are read the more poetical and full of genius do they reveal themselves. No one has ever written more enthusiastically and with greater knowledge of his subject than Dennys. His poem has been several times reprinted, and of these the late Mr. Westwood's edition is far the best. A good deal of pleasant angling chat concerning American appreciation of Walton is here garnered, and fun as usual is poked at Franck's quaint book on Scotch angling. Franck's style deserves all the hard things that have been said of it since Sir W. Scott's days. The man was a red-hot religious zealot, bred in the Caroline Civil War, which has strongly coloured his writing; but there cannot be two opinions concerning his excellence as an angler. Mr. Marston's own practical remarks on trout breeding are much to the point, and deserve to be carefully pondered by all country gentlemen. Just as so many railway embankments, which might carry young oak for tanning purposes and supply whole counties with fruit, are left unplanted, so landowners persistently suffer carp, tench, and chub, which are practically of no value nowadays, to occupy water which would certainly nourish trout, even if the latter did not in all cases find suitable gravel beds for breeding. Mr. Marston says, "A thousand trout fry may be purchased for 5*l*., and if kept for two years will sell for 50*l*." It must be remembered, however, that they will need both protection and feeding. Still, a tolerable profit might thus be made from many a neglected sheet of water.

Mr. Marston's kindly volume abounds with anecdotes, quotations, and appreciative angling gossip, as we have striven to exemplify. The Celtic legend of St. Patrick cursing the river near Innherde, in Leinster, and the Seyle, and leaving them to perpetual barrenness because the fishermen refused him some of their staple, finds its counterpart in Sutherland, where folk-lore tells of our Lord condemning the Fiag river for the same reason. Every angler who possesses a shelf devoted to the favourite books of his craft may be safely recommended to add to them Mr. Marston's pleasant little volume. Even the twice-told tales of angling catch a fresh savour as they pass through his loving hands.

*Adriatica.* By Percy Pinkerton. (Gay & Bird.)

MR. PINKERTON'S verse is so interesting in intention, so individual, to a certain point, in subject, that it is really singular it should not be better, in final result, than it is. The book is almost all about Venice and Asolo; and could a more intrinsically poetical milieu be found? Unfortunately, poetical milieu do not always produce the best poetry. Venice has never had any great poets of its own, and out of the innumerable verse which has been written about it, how many really notable successes can one recall? There is Byron's 'Beppo' and there is Browning's 'In a Gondola.' But after? Well, Mr. Pinkerton's 'Adriatica' scarcely makes a third. And yet it is instinct with something of the poetry of Venice; there are pieces in it which give one an impression of the very atmosphere of the place: this poem, for instance, 'Venice in Autumn':—

To this black, shell-encrusted stake,  
Girt with sea-grasses, moist and green,  
I now would moor my boat and make  
A survey of the lonely scene.

Here all is sad and still and grey;  
Wide water-fields around me lie;  
Cool mirrors that for miles away  
Reflect the pale October sky.

Where at the city's boundary  
Trees crowd and garden-bushes spread,  
Wan, slanting sunlight fitfully  
Brightens their blots of brown and red  
Or touches on the ocean-rim  
Afar, some ochre-tinted sail  
Of speeding boat where Chioggians swim  
Out to the Adriatic gale.

The window-panes above the quay,  
Row upon row and square on square,  
Seem human faces turned to me  
With vacant, melancholy stare.

What would they watch? Some gleaming train  
Of galleys go in silver state?  
One black hull only drifts amain,  
With one sad passenger as freight.

This is one of the best things in the book, though it contains, in one of the intermediate stanzas, such cramped awkwardnesses as these:—

From piled barge that blocks the stream  
Some dog at sea-bird wheeling low  
Bays.

But it certainly calls up the picture, and the last stanza but one has absolutely the note of Gautier in the 'Émaux et Camées.' Yet, even in the stanzas we have quoted, how deliberate an air there is, as of something cunningly pieced together; and how the cracks show in the piecing! Turning from this more than usually successful piece to one of the less successful, we find the colours laid on with a plasterer's brush, as—

And all the sable poplar-tips  
Wave in the warm, vermilion air;

or, a line or two below—

And thou, on lurid lakes alone.

Mr. Pinkerton's sense of words, which he employs constantly as colours, is not delicate enough for so hazardous an experiment, any more than his metrical sense is delicate enough to permit him to play with metres with impunity. Using words with obvious care in the choice, he is at times guilty of too large a locution, as when he says—

By some stupendous alchemy  
I shall exist unseen;

at times of too purely prosaic a turn of phrase, as when he says of the Queen of Italy—

All the gay scene  
She vivifies.

Again, in several poems which are meant to be passionate, such as 'In Viaggio,' there is a singular lack of really vital warmth, a certain strain and stiffness. A poem addressed to John Addington Symonds, and answered by him in the same metre, suggests a comparison with the interesting, unsatisfactory verse of that accomplished writer. There is something in Mr. Pinkerton's verse of the same hardness and coldness and mechanical arrangement which distress the reader in all the metrical work of Mr. Symonds. You feel that both would be sympathetic if you could only get at them; but this is precisely what you cannot do, owing to some flaw in the connecting medium. Mr. Pinkerton could not have criticized his own verse more severely than by quoting, at the beginning of his 'Venetian Episode,' with its vague flavour of Keats, this haunting snatch of popular song:—

Sceglie fra mille un cuore,  
In lui formarsi il nido,  
E poi trovarlo infido,  
E troppo gran dolor:

Voi che provati amore,  
Che infedeltà soffrite,  
Dite s'è pena, e dite  
Se poi v'è n'ha maggior.

Could anything be more childishly simple? the mere hackneyed statement that there is no greater sorrow than to love an unfaithful lover; and yet, in the simplicity of it, there is just that note of genuine feeling which, wherever we find it, comes straight from the heart to the heart.

Mr. Pinkerton is at his best in the description of tranquil nature, untouched, or only just touched, by human emotion; and these lines, from 'In an Arbour at Asolo,' are among the best in the book:—

Am I not rich who hear the bees  
Kissing those pale anemones  
That make the grass about my feet  
A coloured pavement rich and sweet;  
Who see the birch-leaves on their stem  
Shake as the wind goes over them;  
Is not this splendour for me  
Here to forget futurity,  
And leave all feverish questioning  
If life be just a trivial thing,  
That they use best who multiply  
Their pleasures in it ere they die,  
Ignoring an eternity?  
Is not this wealth, to bask supine  
Beneath a roof of jessamine?

This is certainly the right mood (indeed, the only possible mood) in which to sing the joy of life in Venetia. A Leopardi could never have been born in Venice, for how is pessimism conceivable under the happy and luxurious softness of Venetian sunlight?

*William Henry Widgery, Schoolmaster.* By William K. Hill. (Nutt.)

THIS is a record of a career cut short at the age of thirty-five—the career of a born teacher, who, with a noble recklessness that we must at once admire and regret, allowed the blade to wear out the scabbard, and died in the prime of life, having compressed into a few years an amount of study that would have been creditable to two ordinary lifetimes. It is impossible at this moment,



when the whole subject of secondary education is in a state of fermentation, and the art of the pedagogue is about to be tested—nay, perhaps even to be taught by new methods, under the auspices of those with whom Widgery was closely associated—it is impossible, we think, not to say with a sigh, "Widgery died three years ago: what a chance he might have had in the coming decade!"

There is something sadly characteristic in his last words here recorded ('Life,' p. 30). As he lay, in what proved to be his final illness, at his Exeter home, the visit of some friends stirred him to rise from his bed to show them the cathedral, an act of imprudence that hastened if it did not cause his death. To all remonstrance he replied only, as he had been saying all his life, "Do not thwart me"; and the piteous impatience of illness soon sank into the last tranquillity. With a high-strung poetic temperament, a leaning to agnosticism, and a great sense of energy and capacity for impressing the young, it is natural to be impatient at some of the limitations of the educational profession. To Widgery the clerical head master with his double function was a "spiritual bigamist"; he "fretted and chafed" over the "bitter injustice" of the assistant master's position; he

"might some day have won a lucrative head or house mastership; but of the two qualifications for this, a high degree and a safe orthodoxy, he had by a mischance just failed in obtaining the one and the other he scorned to feign"; he detested

"all truckling to conventional notions of education in order to obtain a better footing financially in the scholastic world, or curry favour with a scholastic superior by insincere expressions of agreement. He hated the interested suppleness which openly accords a papal infallibility to the head master.....in the hope of a 'rise.'"

And yet, with all this, he

"grieved ceaselessly over that fruitful source of ineffective teaching, the liberty of the individual master."

So does impatience naturally swing from one tyranny to another—from that of clericism, or conventionality, to that of some psychological method. With all his width of knowledge, this brilliant educational thinker seems never to have grasped the principle that there are many methods in education, as the diversity of its subject-matter is infinite: scarcely to have realized that the institution of boarding-schools prevents the divorce of education from "religious" teaching, and involves that very moderate amount of conformity and mutual toleration which he seems to have magnified—in theory, at all events—into an oppressive burden. This excoaration of mind is the sadly common accompaniment of nervous temperament, sensitive conscience, and outworn health; but it is seldom that one with whom it is habitual rises so nobly superior to it in his best thoughts and theories as Widgery did. The later pages of the chapter called "Character" reveal to us (even when we have necessarily discounted something of the loyal enthusiasm of a friend) a vein of the heroic which we might easily have missed in contemplating the somewhat querulous and exacting way in which Widgery viewed his profession and its trials and

thwartings. This man was, at any rate, resolute to "spend and be spent" for the good not only of his pupils, but even of mere acquaintances. One effort, recorded on p. 206, must have been, for one of Widgery's character, an exquisitely painful self-sacrifice.

Of his educational theories it is difficult to form any general estimate, so unavoidably fragmentary is the form in which alone they could appear in such a volume as the present. Scattered papers, articles, reviews; jottings and scraps, the only records remaining of his constant and curiously minute study of the youthful mind; an unwearied attempt to bring cosmos out of the chaos of an unlimited subject—such is the impression left upon the mind after reading Mr. Hill's careful attempt to present Widgery's views as a whole. Everywhere the same penetrating and bright, but rather querulous mind, the same desire to "get better bread than is made of wheat," are visible. But the most definite principle is his passion to reform the grammar teaching of the young, and to place the vernacular, instead of "dead" or foreign languages, in the central position.

It is difficult not to sympathize with Widgery's views in this matter, although, like all enthusiasts, he exaggerated the evils of the system which he desired to overthrow. We have paid this penalty for our devotion to the classical languages, that by accumulating a laborious grammatical apparatus for languages wrongly called "dead," but not habitually used conversationally, we have forced ourselves to suppose that such is the true way of achieving any and every language. In other words, because we have failed to make the classical languages easy, we proceed to throw away natural advantages, and to make modern languages difficult. What we ought to do, according to Widgery, is "to learn to think in before we think of the language"—we must proceed not to sentences *via* grammar, but to grammar *via* sentences. This, of course, involves the necessity of all the earlier stages of language-teaching being entirely, or almost entirely, *oral*. Exceptions must be ignored until, by the oral method, the learner is in a state to recognize them naturally and as he goes along. That the exactly opposite course has been imposed on most of us, with very dubious results, we all know. But even here Widgery exaggerated the difficulty felt by ordinary boys in such things. He seems to have thought that the failure of some boys to find interest or profit in learning a language is solely to be ascribed to bad methods. This is not quite so, we think—there is such a thing as natural incapacity. His second great point, that we try to teach too many languages at once to the immature mind, and neglect for them the vernacular and its resources, leaving English to be picked up and pronounced anyhow, is, to our mind, simply undeniable. Those who are engaged in teaching classics know only too well what a puzzle it is to improve a boy's Latin or Greek when, defective as it is, it is ahead of his knowledge of English.

On the whole, teachers will do well to ponder these records of Widgery's life and teaching. There is nothing which suffers more from mere conven-

tionality than the art of the teacher—nothing in which it seems more natural, and is more fatal, to follow the accepted methods without thinking out their rationale. Widgery not only felt this danger, but threw his whole soul into opposing it; the imaginative fervour of his views atones for many crude and petulant expressions—he was "a tongue-tied poet in the feverish days," and viewed even drudgery poetically. Mr. Hill seems not to realize—perhaps Widgery himself did not—how some of his eloquent periods—such as "the purple earth was covered with a golden haze and lay all Danae to the sky," and "the warm love-languorous air of Verona, where Philomel in some melodious plot singeth of summer in full-throated ease"—are actual quotations from Tennyson and Keats. This was a disappointed, almost a tragic life, but in no sense a wasted one.

#### THE GOSPEL OF ST. PETER.

*Das Evangelium und die Apokalypse des Petrus.*

Die neuentdeckten Bruchstücke nach einer Photographie der Handschrift zu Gizeh in Lichtdruck. Herausgegeben von Oscar von Gebhardt. (Leipzig, Hinrichs.)

Εὐαγγέλιον κατὰ Πέτρον. *The Akhmim Fragment of the Apocryphal Gospel of St. Peter.* Edited, with an Introduction, Notes, and Indices, by H. B. Swete, D.D. (Macmillan & Co.)

*Das Evangelium des Petrus.* Das kürzlich gefundene Fragment seines Textes, aufs neue herausgegeben, übersetzt und untersucht von D. Theodor Zahn. (Erlangen, Deichert.)

*Die Composition des pseudopetrinischen Evangelien-Fragments (mit einer synoptischen Tabelle als Ergänzungsheft).* Von Dr. Hans von Schubert. (Berlin, Reuther & Reichard.)

THE four works whose titles are printed above contain texts of the newly discovered Gospel of St. Peter. But Zahn and Schubert issued their editions before the facsimiles of Gebhardt and of the French mission were published, and are, therefore, necessarily imperfect, as Bouriant's transcription was not accurate.

All of them are defective in their examination of the history of the MS. It is of supreme importance in these days of Burns and other forgeries that the circumstances of the discovery of an ancient MS. should be well attested. We should be informed by whom the MS. was found, the exact spot in which it lay, and the witnesses to its discovery. The external evidence to its genuineness should be made as complete and adequate as possible. But there is no attempt to do this in connexion with this MS. The circumstances are so peculiar that they deserve the attention of scholars.

The first fasciculus of the ninth volume of the *Mémoires* of the French Archaeological Mission at Cairo included the texts of two different manuscripts. The one was written on parchment, and contains fragments of the Gospel and Apocalypse of St. Peter, a considerable portion of the Book of Enoch in Greek, and a short and imperfect account of the martyrdom of Julianus. M. Bouriant was entrusted with the editing of these works. He states only in the most general way that the excavations executed at Akhmim in the winter of 1886-7 by the

orders of M. Grébaut brought to light two manuscripts, but no account is given of the circumstances of the discovery. Mention is made of the tomb of the proprietor of the manuscript, and its locality is described. But we are not informed whether M. Bouriant or M. Grébaut was present at the discovery or merely heard that the MS. was discovered in this particular tomb. The case is different with the other MS. It is written on papyrus. "It presented itself under a form rare for papyrus, that of a bound book and not that of a roll (*volumen*)."

M. Baillet performed the task of editing it, and regards it as "offering the supreme interest of representing the most ancient document at present known on the practical teaching of arithmetical calculation among the Greeks." M. Baillet is more precise than M. Bouriant in relating the history of the MS. "It was found," he says,

"in the necropolis of Akhmim, the ancient Panopolis. Some fellahs had discovered it together: the division of the booty set them quarrelling. Their dispute betrayed them. The moudir or governor of the province intervened. He settled their dispute by confiscating the object of it. The following winter he sent it to the Director-General of Antiquities in Egypt, M. Grébaut."

We suppose that it is on the testimony of these fellahs that the locality of the discovery of the papyrus book is fixed. We have not seen it anywhere stated that the parchment book was discovered by the fellahs; and we do not know whether it was by mere accident or not that the two books were edited in the same fasciculus. But M. Bouriant mentions them together in such a way that one is led to conjecture that they were found at the same time and in the same way.

At any rate, there appears to be some connexion between them. The papyrus consists of two parts—tables and problems. There seems to be some slight difference in the handwriting of these two parts, but the difference is easily accounted for by the difference of the subject-matter. The handwriting of the papyrus is quite peculiar, and probably unique. It is a mixture of uncials and minuscules. The parchment MS. contains, apparently, four kinds of script. In one we have the Gospel and Apocalypse of St. Peter; in the second, a portion of the Book of Enoch; in the third, another portion of the Book of Enoch; and in the fourth the martyrdom of Julianus—all of them fragmentary. Now it is a curious fact that the first part, containing the Gospel and Apocalypse, is written in a hand singularly like that of the papyrus. M. Lods, referring to a remark of the eminent palæographer M. H. Omont, says:—

"The writing of the Gospel and the Apocalypse of Peter presents a striking similarity to that of the mathematical papyrus of Akhmim, published by M. Baillet in the *Mémoires de la Mission Française au Caire* (same volume and same fasciculus as the fragments of Peter given by M. Bouriant). Nearly all the forms of the letters of our MS. can be found in the palæographical table inserted after p. 88, and the description given by M. Baillet could apply, with slight modifications, to our fragments."

The two parts of the Book of Enoch are written in uncials, the first part in a careless, the second in a neat hand. But here, again, there are striking similarities between

them. The rough hand has placed at the commencement a portion which is repeated by the neat, and the unique mistakes in both show that it is the same manuscript that was copied. In the formation of some of the letters there is also a striking resemblance between the Gospel and Apocalypse and the Book of Enoch. Finally, there is the uncial martyrdom of Julianus, in which there is a singular coincidence. The fragment begins and ends with the name Marcianus—the name of the heretic who is mentioned by Serapion in the only testimony of any value to the Gospel of St. Peter which is found in early Christian writings, although the Marcianus in the fragment is not the heretic, but the governor before whom Julianus is tried. Some of the shapes of the uncials bear a strange likeness to those of the Book of Enoch.

These are only some of the phenomena which this curious MS. presents. They suggest that it is possible that the writing from beginning to end may be the work of a calligraphist who wished to try his hand at various styles. But our examination has not been thorough, and a more minute inquiry may yield different results. Such an inquiry is certainly the duty of any one who undertakes to furnish a satisfactory edition.

Herr von Gebhardt's edition deserves the warmest commendation. He presents the reader with a photographic facsimile of both the Gospel and the Apocalypse. He thinks that this facsimile is more accurate than the heliogravure contained in the *Mémoires*, because the latter has been retouched. He supplies a full account of the various forms of the letters that occur in the writing. He discusses each plate of the photographic facsimile and the emendations that have been proposed. And, finally, he prints his own text of the Gospel and the Apocalypse. His statements are always accurate and trustworthy; but it may be doubted whether at this stage he ought to have inserted so many emendations in the text. The character of the MS. and the aim of the writer have to be settled first. Thus it has become evident that the author had in his mind the idea that the facts of the trial and the Resurrection were fulfilments of prophecies contained in the Old Testament, and any emendation must take note of this peculiarity. One of the most puzzling verses in the Gospel runs thus: "But many were going about with lamps, thinking that it is night, they fell." The last word is *ἐπέσαντο*. It is plain that a *καί* is omitted. *ἐπέσαντο* is not a proper Greek form. In these circumstances Gebhardt proposes to read *ἀπεσάντο*, "and thinking that it is night, they went to rest." But there can scarcely be a doubt that the writer had in his mind the words of Isaiah lix. 10, as Prof. Robinson suggested, *περὸνται ἐν μεσημβρίᾳ*, and changing *περὸνται* into the aorist, he made it *ἐπέσαντο* without regard to, or probably without knowledge of, Greek usage, and without reflecting on the sense.

Prof. Swete's work embraces only the Gospel. It contains nearly everything that is necessary for understanding it and the discussions that are taking place in regard to it. In the introduction Dr. Swete discusses the patristic testimony to the Gospel,

the character of the work, its relation to the canonical Gospels and patristic writings, its locality, and its date. Then he prints the text with an admirable commentary. Dr. Swete shows caution in coming to conclusions, and allows that most of them must at present be conjectural. Some of his statements in regard to the MS. and its readings are open to question, and, indeed, if he had had Herr von Gebhardt's facsimile before him, probably he would not have made them.

The treatises of Zahn and Schubert discuss the same points that are discussed by Dr. Swete—the relation of the Gospel to the canonical Gospels and to patristic writings, the date of the work and the place of its composition, its sources, and similar matters. Both add to what Dr. Swete has done an investigation into the relation between the Gospel of St. Peter and other apocryphal gospels.

Dr. Zahn brings to his examination of the newly discovered Gospel intimate familiarity with all similar works, and his remarks deserve the greatest attention. He is especially successful when he is free from the demon of controversy. In his chapter on the spirit and character of the book he enumerates the results of a thorough study, and they are at once interesting and trustworthy. Thus he shows that this Gospel differs from the others in that the personal element is introduced, "I, Simon Peter, and my brother." He points out that the name of Jesus does not occur, but we have "the Lord" thirteen times. He draws attention to the curious Christology of the piece. The writer evidently held that the Lord, the Son of God, could not suffer pain. He did not even seem to suffer pain. He was entirely indifferent to the efforts to torture Him, because He could not feel the torture. Then, though Zahn is puzzled with the expression, "My Power, my Power, thou didst leave me," and thinks that it intimates a double nature, he allows that the writer at once returns to the single nature. The Gospel does not speak of the body of the Lord, but after death it is still the Lord; and when "they laid Him on the earth," such was the power immanent in Him that the earth shook.

Zahn also draws attention to the Greek of the writer. He affirms that "the language is destitute of the simple character which cannot be denied even to such writers of the sub-apostolic age as no one can place high as stylists—Hermas and Ignatius." He also accuses the writer of attributing meanings to words which they did not really possess. He thinks him wrong in his designation of time, and calls one of his statements "an historical impossibility." All these circumstances would lead us to expect that he would assign a late date to the production. But it could have been asserted beforehand that Dr. Zahn would not come to this conclusion. We could confidently predict that he would affirm that this Gospel was dependent on the canonical Gospels, and therefore subsequent to them, that it was in all probability not known to Justin, and that it could have no claim to being an original gospel. At the same time we could be quite sure that he would identify this Gospel with that mentioned by Serapion, and that, therefore, he would fix the date



somewhere between the middle and end of the second century. And this is exactly what he has done. But his remarks in discussing these questions are often extremely acute, and always show thorough knowledge. It is a great pity that he disfigures them with vicious abuse of Harnack.

Dr. von Schubert's treatise is an elaborate commentary on the Gospel passage by passage, with a final summary of the results. It is difficult and not satisfactory reading, though it shows great learning. The spirit of it is contained in the words on the last page, "The Lord of this Gospel could not be the Saviour to us Evangelicals." The synoptic table which is added as a supplement is decidedly useful. In it he prints the testimonies of the ancient Church to the Gospel, the words of the Gospel with parallel passages in the canonical Gospels and in the Old Testament, and a translation of the Gospel into German. He has failed to see the very close connexion that exists between the Old Testament and the Gospel, and in consequence the citations from the Old Testament are incomplete.

*The Peasant State: an Account of Bulgaria in 1894.* By Edward Dicey, C.B. (Murray.)

BULGARIA is looking up. She has not hitherto been honoured by so serious a work from so responsible an English writer, and the present publication cannot but do much good in every way to this infant kingdom with a future.

We write of Bulgaria as a potential kingdom, for few can doubt that either the "Coburger," or some successor within the time of many living, will turn Bulgaria, with or without the greater part of Macedonia, into a kingdom, democratic though the state will be. The Bulgarians are shrewd, and, although not even Greece can show a greater love for the principle of equality, they are well aware that their path is made smoother in the sight of the military empires by the presence at the head of their state of a prince connected with great families and having round him a court. If half a generation back the best informed of men in continental politics, or even in the special state-relations of the Balkan peninsula, had been told that a Roman Catholic prince would soon be seated firmly on the throne of united Bulgaria and Eastern Roumelia, and would be intending, without obvious folly, to leave his succession to another Roman Catholic prince, it may safely be asserted that the omniscient person would have declared this to be absolutely impossible. The Bulgarian Church is ruled by an absent patriarch, and the Bulgarian state has for its head the Roman Catholic son of Princess Clementine of Orleans, married to a Roman Catholic wife, and already provided with a son who is also to be a Roman Catholic.

A careful reading of Mr. Dicey's book will give any Englishman an accurate view of the present and a fair estimate of the future of the Bulgarian state. It will be a surprise to many who have not closely followed the history of Bulgaria to find that an equitable redistribution of taxation in the Peasant State is prevented by the Capitulations, of which Mr. Dicey says:—

"The plain truth is that here, as in every civilized state, the whole system of the Capitulations has become a barbarous anomaly. When the Capitulations were originally framed, they were intended to protect foreigners against oppression at the hands of the Turk. Nowadays, owing to the changes in the relative positions of the Rayah and the Turk, they have become instruments of oppression against the natives, whether they happen to be Mahomedans or Christians."

In Tunis and Egypt the Capitulations worry France and England respectively, and the latter power is perplexed in her protectorate of Zanzibar by a very similar system. The Bulgarians, however, are in no hurry to declare themselves a kingdom, or to declare their independence of Turkey, or to escape the Capitulations. They are safer as they are.

"In all right and equity, Bulgaria has as good a right as Servia and Roumania to be set free from the trammels of the Capitulations. But for various reasons, it is not for the present the policy of the Bulgarian Government to press for the redress of a grievance whose removal could hardly be effected without the dissolution of the nominal bond which still unites Bulgaria to the Ottoman Empire. So, for the time being, the peasantry will have to remain overtaxed because the existence of the Capitulations unintentionally prevents any fair share of the national taxation being placed on the trading and shopkeeping interests."

The Greeks and other foreigners are largely concerned in shopkeeping in Bulgaria.

The chapter on public education is interesting, and it is a remarkable fact that the education grant in the Bulgarian budget (in spite of the excellence of the Bulgarian army, which has far more field artillery than we possess in the United Kingdom) amounts to one-seventh of the public expenditure. Bulgarian finance, according to Mr. Dicey, is sound. Surpluses are the rule. The war debt has been paid off, and the existing limited debt is represented by railways, while the entire liabilities of the State are only one-and-a-half years' revenue, and those liabilities include the debt to Russia for the expenses of the occupation and the tribute to Turkey. Although Mr. Dicey has been a strong supporter of the Conservative cause or *status quo* in the Balkan peninsula, he now clearly discerns the truth.

"Bulgaria has become a source of strength to Turkey as against Russia, in lieu of a source of weakness. It would be the interest of Bulgaria to assist Turkey in repelling any Russian attack; and from her geographical position, the character of her people, and the strength of her army, this assistance is not a thing to be despised. It might, therefore, have been expected that Turkey on her side would make it her policy to conciliate in every way the good will of a Principality which, though absolutely independent in fact, still recognizes her nominal suzerainty. This policy is, I believe, the one which commends itself in the main to Turkish statesmanship. The steady prosecution, however, of any policy of this kind is liable to constant interruption owing to a variety of hostile influences."

A difficulty with regard to the service of Mohammedans in the Bulgarian army, under the principle of compulsory military service, closely resembles the difficulty which has lately occurred by the commandeering of British subjects in the Transvaal. A difficulty special to Bulgaria is that

"any Bulgarian can escape his obligations as the citizen of a free State, by purchasing for a trifle the right to call himself a Persian. The Government of Teheran has little more to do directly with Bulgaria than the Government of Bolivia, and has about as much influence within the Principality. Persian protection, therefore, would be of little value if it had to be exercised by Persia. Owing, however, to an ill-advised arrangement, concluded some little time ago by the Shah with our Foreign Office, the British Government has undertaken the protection of all Persian subjects in countries where the Shah has no representatives of his own. This is the case in Bulgaria; and, in consequence, all Bulgarians who claim to be naturalized Persians can command the good offices of our representatives throughout the Principality. The discharge of functions, which Russia, France, and Germany had previously undertaken in turn, and had each subsequently relinquished as being too burdensome, not only imposes a vast amount of uncalled-for and gratuitous trouble upon our Minister and Consuls, but also brings them into constant disputes with the national authorities. It is obviously the duty of Bulgarian Ministers to resist all attempts on the part of Bulgarian citizens to evade their national obligations on the pretence of being Persian subjects.....So long as Turkey continues to recognize, as Persians, subjects of her own who have acquired by purchase the right of Persian nationality, Bulgaria, as being nominally a Turkish province, cannot dispute the validity of these recognitions."

The Persian minister at Constantinople is a great personage and lives in a great house, because of the enormous receipt of fees from Turkish subjects who desire to escape their ordinary obligations.

Mr. Dicey writes "Bulkovitch" for the assassinated envoy, but in the Slavonic tongues spelling is pretty much a matter of individual choice. It is more curious that, although a Cambridge man, he nevertheless considers Hobson of "Hobson's choice" a mythical personage.

#### NEW NOVELS.

*Aaron the Jew.* By B. L. Farjeon. 3 vols. (Hutchinson & Co.)

THE hero of Mr. Farjeon's decidedly interesting, but immensely wordy novel may best be described as a Hebrew Aristides of the most pronounced type. Aaron Cohen is really a very fine fellow, but the unregenerate reader would have liked him a good deal better if he had not been such a miracle of amiability and generosity. However, he is not absolutely perfect, devotion to his wife prompting him, as the sole means of saving her life, to practise a deception which haunts and tortures him for the next twenty years. Although the Gentiles as a rule compare most unfavourably with the Jews throughout the story, there is an heroic doctor who runs Aaron rather hard in the race of benevolent self-sacrifice. The mechanism of the plot is decidedly artificial, but it serves its purpose well enough, and the pictures of Jewish domestic life, in which the novel abounds, are often touched with a charming sentiment. There is humour, too, in the portrait of Mr. Moss, the good-natured money-lender, always chanting snatches from Gounod's 'Faust,' and in the little street arab Prissy, rescued from the gutter by the Cohens. In short, if Mr. Farjeon's roseate delineation of the English Jew is difficult to reconcile with

the account given in the novels of some English Jews themselves, it affords a most pleasant set off to the caricatures of comic papers and Adelphi melodrama.

*The Merchant of Killoogue: a Munster Tale.* By Edmund Downey. 3 vols. (Heinemann.)

MR. EDMUND DOWNEY, who, under the pseudonym of F. M. Allen, has been responsible for one excellent collection of humorous Irish stories and three or four volumes of a more or less facetious turn, makes his *début* as a novelist in 'The Merchant of Killoogue'; and it is pleasant for a reviewer who has said hard things of some of the previous ventures of the author to be able to congratulate him on the good account to which he has now turned his extensive acquaintance with Irish provincial life. As a work of art 'The Merchant of Killoogue' leaves much to be desired, being rather a succession of episodes than a continuously developed story; while, in regard to love interest, the abrupt ending of the tale leaves the relations between Maud Cleary and her low-born lover—excellently treated up to that point—in a state of uncertainty and indecision which more than half of Mr. Downey's readers will assuredly resent. But, after all, romance plays only a subsidiary part in the novel. Mr. Downey's aim is to introduce the public to the cockpit of party politics in Ireland; and although there is little doubt as to the direction of his own sympathies, he is to be commended for the remarkable impartiality which he has displayed in handling so delicate a theme. He holds no brief for any side, and, so far as honesty and integrity go, represents the Unionists in at least as favourable colours as the Nationalists. The characterization is, on the whole, remarkably good, considering the number of the *dramatis personæ*; but it must be confessed that, with the exception of Denis O'Reilly, the high-minded and enthusiastic son of a sordid and unscrupulous publican, there is no personage in Mr. Downey's pages that thoroughly enlists the sympathy of the reader. The fact is that Mr. Downey knows Ireland so well as to labour under no illusions. The book is enlivened by some decidedly humorous passages; but in the main it gives a sombre picture of Irish life, all the more depressing from its elaborate attention to detail and its obvious dependence on actual observation.

*Phil Hathaway's Failures.* By George Halse. 3 vols. (Henry & Co.)

THE author of 'Phil Hathaway's Failures' has much to learn before he can hope to win favour with his readers. What does not seem certain is that, even with modifications and amendments, his writings could ever give real pleasure. The matter as well as the manner seems to be uninteresting, and, though it is not without affectations, lacking in force and real originality. The prevailing style is pompous, slipshod, and the whole book smacks of daily journalism. Here are specimens taken at hazard:—

"The apartment was suggestive of study rather than of ease and indulgence so frequently paramount in 'diggings' of young men, launched on the wide waters of life under the flattering

designation of 'students'; the accessories were scanty but sufficient.....the bookcase was crammed to repletion with works and publications proper to the profession to which the young man was affiliated.....It had grown from a fortuitous habit into a rule with them to meet alternately at their respective quarters on Saturdays, and thus revive the familiarity and freedom of the early days.....recapitulating and criticizing with frank confidence the events of the week, the hopes, the vexations, the successes, and the failures."

Three volumes of this sort of thing, varied by poor but ambitious dialogue, are rather too much. When it is added that the villagers and village scenes are most unconvincing and unreal, and that the well-bred folk are not exactly to the manner born, enough has been said to show that 'Phil Hathaway's Failures' is hardly one of the successes of the season.

*A Vagabond in Arts.* By Algernon Gissing. 3 vols. (Hurst & Blackett.)

"WHAT to answer to the riddle of life?" is a question which many a young man and woman raises without deciding. For the lucky ones the riddle answers itself as they walk along; and the others meet the fate of the unfortunates in the fairy tale who miss their chance of marrying the king's daughter. Mr. Gissing tells a story about a youth who vexes himself very considerably over his human surroundings and his "inhuman soul," between which he cannot contrive to establish any sort of harmony. His tormenting scruples will not permit him to work for more than a bare living, though his father had had to borrow a thousand pounds to keep him at Oxford, and to part with his library in consequence. The Newdigate prizeman refuses to earn money by writing, but hires himself out as a carman, and cracks his whip in London streets at a pound a week. His struggle for light is honest enough, and leads him through many and strange adventures; but he comes perilously near to being an irreclaimable prig. Possibly this is due in the main to a fatal excess of Latin and Greek roots, with an irrepressible undergrowth of hybrids, in his every-day vocabulary. The same cause may account for a certain sense of difficulty which troubles the reader as he follows Mr. Gissing's genuine and well-conceived romance, and continually stumbles over such obstacles as "trivial adventitious adjuncts," "inadequate expiatory equivalent," "compensating tranquillity pre-eminently satisfying," and so on. In spite of this the story is both clever and interesting, and the characters are very natural. The author has not read his Thomas Hardy for nothing, and here and there the parallels are somewhat startling.

*The Mystery of the Patrician Club.* By Albert D. Vandam. 2 vols. (Chapman & Hall.)

It is only fair, in an age when the hereditary principle is so fiercely assailed, to prepare intending readers of Mr. Vandam's "Mystery" for the excessively and almost exclusively aristocratic character of the society to which they will be introduced. The five or six hundred members of the Patrician Club, so it is stated, "positively" belonged to "the pick of English society"; and the representatives of this exalted set who figure in these pages are, alike in name,

bearing, and conversation, almost on a par with the creations of the late Lord Beaconsfield. 'The Mystery of the Patrician Club,' in short, is a book which it is almost indecent for a plain person to attempt to criticize. The mere name of the central figure, "Frederick Marmaduke Stalforth, Marquis of Brackelonde," is enough to sap the political faith of the staunchest Radical. Mr. Vandam's Patricians are never rowdy—they are pre-eminently men of elegance, culture, and sensibility; indeed, the members of the Clovelly family are highly strung to the very verge of hysteria. As a study of manners the book may or may not be a faithful presentation of the life of Mayfair's innermost circle; but as a story it is quite one of the most fatiguing performances in the whole sphere of detective romance.

*Richard Dare.* By Mrs. Alfred Baldwin. 2 vols. (Smith, Elder & Co.)

THE novel that bears the name of its hero on the title-page so often proves grievously heavy reading that a critic, as a rule, opens it with fear and trembling. Sometimes it is concerned with the theological or social views of callow youth, at other times the complete history of an attempt to conquer or reform the world is given. In any case, and where boredom is so often the result, one hesitates to burst into a sea of controversy or high-falutin' reflections. We have no such approaches to address to the author of 'Richard Dare,' whose hero, though certainly of the many who begin their career by running away, not to sea, but to London to seek fame, is in some ways good, if a little conventional. Richard is a clever, determined youth, sanguine of his own powers; but he is natural, and not foolishly exalted in talk or sentiment. His adventures are consequently fresh and wholesome, and by no means uninteresting reading.

*Dick Wylder.* By Richard Penderel. 2 vols. (Remington & Co.)

THE story of 'Dick Wylder' is intolerably skittish in tone and action, and the author's asides to his readers are simply odious. It is not easy to imagine why the book was written; it is more difficult to believe that he contemplates another, though on the last page a broad hint of some such undertaking is given. Let it be hoped that before that time comes he may have lost some qualities and gained others, for the present story is, though well-meaning, distinctly poor and perfectly superfluous from our point of view.

*The Scorpion: a Romance of Spain.* By Ernest A. Vizetelly. (Chatto & Windus.)

MR. VIZETELLY reprints a serial story of 'Lola's Vow' under what he regards as the "more appropriate" title of 'The Scorpion.' It deals with the secret society of the Black Hand, in which the author sees a "forerunner of the present-time Anarchist movement." There is plenty of sensation, violence, and bloodshed, love, jealousy, and revenge, in this lively and moderately instructive tale. The adventures of the young English hero in Spain, with his good and bad fortunes and his hairbreadth escapes, are told with much spirit and warmth of local colour.



*A Consul's Passenger.* By Harry Lander. (Bliss, Sands & Foster.)

THE main idea of this novel, that it is only through suffering that the artistic faculty of song can be fully developed, is one quite worthy of imaginative treatment; but in this case the execution is not adequate to the design. In the first place, the novel ends too soon, for it is not before the last page that the hero loses the lady he loved, and it is the last sentence which states that he eventually became a great singer. It would have been interesting to see how it came about. Perhaps his privations on mountain roads and in the hold of a ship are meant to do duty for the stimulative suffering; but his performance at a village festivity and his combination of gymnastic and song on the bowsprit are hardly sufficient proof of his vocal success. There is not much interest about the characters, which include the benevolent German of romance who talks broken English and smokes a long pipe on the Promenade des Anglais—no German ever would in real life—and the daughter of a poor clerk, who shows less scorn for wealth than is usual with her class in fiction; but there is an amusing description of the straits to which a concert company is reduced by the hasty disappearance of the impresario, and altogether the book, without possessing great merit, is not irretrievably dull.

GENEALOGICAL LITERATURE.

*The Parish Registers of Dalston, Cumberland, 1570-1678.* Edited by James Wilson, Vicar of Dalston. (Dalston, Beck.)—The Vicar of Dalston has a proper appreciation of one special duty of the incumbent of a parish towards his church and people: he ought to place beyond the reach of decay whatever illustrates the history of both. Mr. Wilson has already published the 'Monumental Inscriptions at Dalston,' thus perpetuating, for one parish at least, a class of evidence which is rapidly disappearing all over the country. We should advise him, if he has not already done so, to place a copy of his volume of inscriptions in the chest of parish registers, having first certified its accuracy by a formal signature at the foot of every page. It will in that case be accepted as secondary evidence in the courts of law long after the originals have passed away. Mr. Wilson now issues a volume of transcripts of his parish register, and is fortunate enough to find in his own village a gentleman who can print and publish them. We have no reason to speak otherwise than favourably of the labours of editor and printer. Rose Castle, the country residence of the Bishops of Carlisle, is in the parish, and the deaths of several bishops are recorded in the register. Edward Rainbow, the friend of Anne, Countess of Pembroke, Dorset, and Montgomery, was buried here in 1684. The chief families in the parish were the Richmonds of High Head Castle, the Dentons of Cardew, and the Dalstons of Dalston. The Dalstons were honoured with a baronetcy. The most conspicuous among them was Sir George, the friend and patron of Bishop Jeremy Taylor, who preached the funeral sermon which has given him undying renown. The last baronet sold his estate to a grocer in London. We have seen a long parchment pedigree of the Dentons, carrying them back almost to primitive times. But, leaving the gentry, all the rude forefathers of the parish come before us in turn in the register, many of them with the nicknames by which they were best known among their companions. We have, for instance, Black Edie, Black Will's Tom, Carrick Dick, Christo-

pher's John, Fouty Denny, Goldpooke, Long Michael, and a number of others. We are glad, for many reasons, to see such valuable evidences in print, and commend the example of the Vicar of Dalston to the clergy generally. We should also like to see in every parsonage house, to be used and handed down from one tenant of it to another, a book containing the most interesting of the experiences of the clergy, notes of evidences which may be of use, anecdotes, traditions, and ancient words and phrases.

*Miscellanea Genealogica et Heraldica.* Vol. V. (Mitchell & Hughes.)—With this volume closes the second series of Dr. Howard's periodical. It is in future to be published quarterly, and to include notices of books on genealogy and kindred subjects. The illustrations in this volume are not quite so interesting, perhaps, as those in its predecessors, but they include two grants of arms of the early Tudor period (9 Hen. VII.), in which the treatment of the accessories is bold and spirited. There are several engravings of book-plates. A word of praise is due to the copious index of names.

*Registrum Collegii Exoniensis.*—Pars II. *An Alphabetical Register of the Commoners of Exeter College, Oxford.* By the Rev. Charles William Boase, M.A. (Oxford, Privately printed.)—This volume furnishes a fresh illustration of the various ways in which a college register may be drawn up. Prof. Mayor printed the 'Admissions to St. John's College, Cambridge,' giving the names of its members of all ranks, year by year. Mr. Shadwell adopted the same order in his 'Registrum Oriense,' but he began with members not on the foundation of Oriel College, and left the Fellows for a future volume. The late Dr. Bloxam, on his part, arranged his—also unfinished—'Register of Magdalen College, Oxford,' under a minute classification of ranks. Dr. Fowler, too, in his 'History of Corpus Christi College, Oxford,' registered the Presidents, Fellows, Scholars, Exhibitioners, and other members in distinct chronological lists. Mr. Boase has passed from one system to another. In his first volume, printed many years ago, and already, since this notice was written, issued in a second edition, he dealt with the Fellows and other members of the foundation of Exeter College, together with the Exhibitioners, each class in a separate chronological series. Now, however, that he has descended to the Commoners, he masses them all in one alphabetical arrangement. We think that this change is a pity. It deprives the student of the means of seeing who were contemporaries, and from what districts they were drawn at various times. The link of common life and study is broken, and we are presented not with a register, but with a directory. The purposes of a directory are completely served by an index, but nothing can enable a reader to put together the resident members of a college from an alphabetical list like the present without a minute search from end to end. It seems, however, ungracious to make any complaint of a work of sterling value and of great labour, which, moreover, has been in a special sense a labour of love; and our gratitude to Mr. Boase is not diminished because he has chosen his own method of publication. Exeter College was, of course, as definitely the resort of students from Devon and Cornwall as Queen's was of those from Cumberland and Westmoreland, or Wadham of those from Somerset. Modern changes have for the most part weakened or destroyed the connexion; but through the longer range of the history of the College we find but a very small proportion of its members who were not inhabitants of the old diocese of Exeter. The regular Register only begins in 1539, but Mr. Boase has succeeded in attaching not a few earlier names from various sources, such as the College accounts and the University archives; and he

has appended, wherever possible, notices of the subsequent careers of members, with references to fuller sources. All this is done as well as it could be done, and Mr. Boase has once more placed students of university history under a heavy debt. We can quote but one or two examples to show the interest of the book. In 1635 David Papillon bequeathed his son Philip, a battellar of the College, "20l. a year, or at most 25l., for his maintenance at the University, 'and no more, for that is enough.'" In 1721 the Chancellor, Lord Arran, gives his consent to the request of the future Archbishop Secker, Commoner of the College, "who contrary to his own inclination was sent by his guardians to the University of Leyden, where he proceeded regularly to y<sup>e</sup> degree of Doctor of Physick," that he may receive the degree of B.A. If this be objected to as an exercise of patronage, it is also a revival of the old comity which had subsisted freely between universities in earlier times, and which it was possible to restore by such influence. There are many who would like to see a similar revival under different conditions nowadays. Mr. Boase has not always been able to resist the besetting sin of the antiquary, to tell all he knows. It must be rather unpleasant to the relatives of a distinguished officer who died not many years ago to read that he was indicted at the assizes for conspiring with another undergraduate to defraud a certain money-lender by representing that they were of age, even though it is added that a verdict of not guilty was returned. A simple reference to the 'Annual Register' would have sufficed. Mr. Boase's preface is instructive. He differs from Dr. Murray as to the derivation of "battels," the academic name for college bills. "The accounts," he says, "were kept on tallies, i.e., notched sticks; a specimen tally exists in the muniment room. Hence it has been conjectured that the term battels means 'little bats' or sticks." The battellars were distinguished, as a higher class, from servitors; whereas at Oriel the names were synonymous. The difficulty of ascertaining dates, in consequence of the carelessness of registrars, is illustrated by examples showing, e.g., that sometimes a man was recorded to have matriculated at a date subsequent to his taking his degree. The accuracy of the book must be assumed from Mr. Boase's known and tried reputation. We have noted hardly a mistake worth calling attention to.

THE new edition of the same author's first volume, the *Register of the Rectors, Fellows, and other Members of the Foundation of Exeter College, Oxford, with a History of the College and Illustrative Documents*, of which he has generously made a present to the Oxford Historical Society, shows in every page marks of the most elaborate revision. The preface has grown into a "History of the College." It is now less antiquarian and more historical, although we miss with regret some of the particulars which the old book contained relative to the biography of the founder, Bishop Stapeldon. These, however, have had to be omitted to make room for a considerable increase of documentary materials, which are now, moreover, far more conveniently arranged than in the former edition. Mr. Boase's 'Register' has so long been a standard work of reference for its special subject that it is unnecessary to say more than that the new edition has all the virtues of its predecessor and many besides them, and is also very carefully continued through the fifteen years that have passed since it first made its appearance.

LITURGICAL LITERATURE.

*The Gelasian Sacramentary: Liber Sacramentorum Romanæ Ecclesiæ.* Edited, with Introduction, Critical Notes, and Appendix, by H. A. Wilson, M.A. With Two Facsimiles. (Oxford, Clarendon Press.)—Among the 127 ancient Sacramentaries of the Western Church described

by M. Delisle in vol. xxiii. of the *Mémoires de l'Académie des Inscriptions*, there are but three or four which represent the type known to scholars as Gelasian—that is to say, Sacramentaries which contain an arrangement of masses, offices, and prayers which, according to a tradition current in the ninth century, was due to Pope Gelasius. It is this so-called Gelasian Sacramentary which is said to have been recast or revised by St. Gregory. The most important manuscript of this type is "The Vatican," formerly in possession of Queen Christina of Sweden, and now re-edited by Mr. H. A. Wilson. Though the actual writing dates only from the end of the seventh or beginning of the eighth century, and the text contains certain late additions, it, as a whole, probably presents the nucleus of the present Roman missal in its earliest recoverable form. One peculiarity is its division into three books. The first, entitled "Liber Sacramentorum Romanæ Ecclesiæ Ordinis Anni Circuli," contains a series of masses, that is, the proper collects, prayers, &c., of masses from Christmas to Pentecost; and interspersed among them, often without any apparent method, are ordination offices, the rite of baptism, consecration of fonts, &c. The second book consists mainly of masses for saints' days. The third contains the masses for the Sundays from Pentecost to Advent, a number of masses for special occasions, the Canon forms relating to marriages and burials, with a series of exorcisms and benedictions. The text was first made known by Tommasi in 1680, re-edited by Muratori in 1748, and with further notes by Vezzossi in his edition of Tommasi's works in 1751. In 1777 Gerbert published a text based on three other MSS. in part, at least, professedly Gelasian. His critical method was, however, in several respects defective, and Mr. Wilson deserves the thanks of English scholars for the painstaking, accurate, and thoroughly exhaustive manner in which he has covered the whole ground. He has recollated the text of the Vatican MS. with that of the others of its class, and supplied careful notes of all linguistic varieties. An elaborate comparison of the contents and arrangement of the Gelasian Sacramentaries is supplied in an appendix, and the student is provided with all accessible materials for investigating their character and their relation to the later Gregorian type. The book is in every way worthy of the Clarendon Press.

*The Liturgy of the Holy Apostles, Adai and Mari, together with the Additional Liturgies to be said on Certain Feasts and other Days, and the Order of Baptism.* Complete and entire, collated from many Manuscripts from Various Places. (Society for Promoting Christian Knowledge.)—This is a careful translation of the Liturgy of the East Syrian or Nestorian Church made from the Takhsa, or the order of services, printed at Urmi and published by the mission of the Archbishop of Canterbury in 1890. The Liturgy had, indeed, been already rendered into English by Hammond from Renaudot's Latin, and more recently by Dr. Badger, but both of these versions were defective. The present translation, moreover, incorporates with the Takhsa, which is specially the priest's book, the deacon's part of the service. The volume, which is beautifully printed in a handsome quarto, forms a valuable addition to our liturgical literature.

*East Syrian Daily Offices.* Translated from the Syriac, with Introduction, Notes, and Indices, and an Appendix containing the Lectionary and Glossary, by Arthur John Maclean, Dean of Argyll and the Isles. (Rivington & Co.)—Unlike the liturgies and baptismal office of the Eastern Syrians, the Daily Offices seem hitherto not to have found a translator. The Dean of Argyll and the Isles, who is the first to break ground in this field, now publishes in English the ferial office and offices for Sundays

and festivals which do not vary with the season, omitting, that is, the services proper for seasons and holy days, which are contained in three bulky volumes. The offices here printed, however, are a fair sample of the whole, and present many peculiarities in structure and contents which well deserve comparative study. There are four services prescribed by the canons of the Church—evening, Compline, night, and morning service. At the night service, which is the longest, one-third of the whole Psalter is recited on each weekday. A peculiar feature in the recitation is the "farcings" of each psalm, i.e., the introduction of sentences, generally giving some application of the psalm to Christ, after the first or second clause, or at the end of each psalm. A list of these "farcings" is given at the end of the volume. The Dean, in an interesting preface, notices as a matter of surprise the infrequent occurrence of Nestorian language. The Roman Catholic edition of these offices, prepared for the use of the Uniat Chaldeans or East Syrians who have conformed to Rome, published at Paris in 1886, required very few variations from the common Syriac text. Some other names, for example, are substituted for Diodorus of Tarsus, Nestorius, Theodore, and Narsi; in the Creed "he died" and "from the Son" are added; the name "Mother of God" is often substituted for "Mother of Christ"; and some passages in the original text where the martyrs are said to be waiting for their full reward till the Day of Judgment are altered. On the other hand, the unaltered text contains many passages which are inconsistent with Nestorianism. On the question whether it may be inferred, from certain features common to the Greek, Jacobite, and Armenian offices, that the service is older than the schism which separated the East Syrians from these bodies, the Dean argues with good ground that such an inference cannot be pressed, and in certain cases is demonstrably untenable. It is not unnatural or contrary to analogy that any one of these churches should adopt, in a spirit of emulation, a feature of one of its rivals. Thus the festival of August 15th and the Nativity of B.V.M. seem to have been borrowed from the Greek and Latin churches. The revived Eastern Church Association, of which this volume of Dean Maclean is the first publication, promises good work interesting to many besides liturgical scholars.

*The Book of Needs of the Holy Orthodox Church.* With an Appendix containing Offices for the Laying on of Hands. Done into English by G. V. Shann. (Nutt.)—The "Trébnik," or "Book of Needs," translated by Mr. G. V. Shann, is the Slavonic service book corresponding generally to the *Rituale* of the Roman Church, and contains the priestly offices for the churching of women, baptism, marriage, betrothal, and the peculiar office of "coronation" of bride and bridegroom, with "the taking off of the crowns on the eighth day"; the order of confession, communion of the sick, holy unction, &c., with the sanctification of water, and several benedictions and prayers for special occasions. Some of these prayers, "which are not of general interest," Mr. Shann has omitted. He has also omitted the questions put to penitents at confession, on the ground that these questions are not now asked, though they have come down from Byzantine times. If the book were intended for purely practical purposes, this would be well enough, but it is by these excisions undoubtedly deprived of some historical value. The student of comparative religion will moreover regret the omission of any prayers now in use, and all the more so if they do not seem to be of "general interest" in the eye of Western liturgists. The translator has, however, done good service in putting this book, as well as the *Euchology* already published by him, into English. If there is a fault to find, it is in the straining after extreme literalness and the use of awkward inversions and un-

English words, e.g., "Of thy narrateless glory I an image am"; "The tri-illuminating of the Godhead one let us with reverence sing"; "From conception seedless unspeakable's the birth, of mother husbandless corruptless is the fruit." The frequent occurrence of such words as "uninscribable," "importable," "eterné," "seedlessly," &c., is a blot on an otherwise excellent work. The translation of some of the longer prayers, however, barring such occasional verbal blemishes, is vigorous, rhythmical, and impressive.

*The Divine Liturgies of the Fathers among the Saints John Chrysostom and Basil the Great, with that of the Presanctified, preceded by the Hesperinos and the Orthros.* Edited, with the Greek Text, by J. N. W. B. Robertson. (Nutt.)—This is a revised and enlarged edition of the liturgies published by Mr. Robertson in 1886. The text—the Greek on one page, and the English translation on the other—is well and pleasantly printed at Leipzig, though with a few misprints—as "uncircumscribed," "enrolled," "mangnifical"—not included in the *errata*. The stiff literalness of the translation, with such words as "non-avariciousness," after the fashion of the old Rhemish version of the New Testament, is seemingly considered the orthodox style for a liturgical translation, and it may have its advantages; but to those who need a translation of the liturgy at all, some interpretation of the many technical liturgical terms occurring in the rubrics, and here left in their Greek form, would probably be acceptable.

*Carmina Mariana: an English Anthology in Verse in Honour of or in Relation to the B.V.M.* Collected and arranged by Orby Shipley, M.A. (Spottiswoode & Co.)—Mr. Orby Shipley has had no little difficulty in forming his anthology of poetry inspired by the memory of the B.V.M. Within the limits he has assigned to the task, he has been remarkably successful, and the compilation before us is one of singular interest and beauty. It is easy to question his reasons for permitting various of the fragments to appear. He himself seems to have doubts as to the applicability of twenty lines from Shelley's "Epipsychidion," beginning:—

Seraph of heaven, too gentle to be human,  
in which the supposed object of adoration is variously addressed as "thou living Form among the dead," "thou Terror," "thou Mirror in whom, as in the splendour of the sun, all shapes look glorious which thou gazest on." Mr. Shipley includes Chaucer's "ABC," a curious acrostical prayer "like Psalm cxviii," and a fine posthumous poem of Keble's, which is stated (on Mr. George Moberly's authority) to have been withheld from publication with Keble's consent, but against Keble's wish. Modestly enough, Mr. Shipley asks for his readers' assistance to make a subsequent edition of his work more complete. In its present form it is a large volume of upwards of 400 pages; but its contents, though varied and at times obscure, are carefully classified and arranged. Of course, it is better suited to Catholic readers than to Protestants, and for the former it is important to observe that the book has the *nil obstat* of the Censor, and the *imprimatur* of the Cardinal Archbishop. But both Catholic and Protestant will agree in regarding Mr. Shipley's work as evidencing a wide and well-instructed appreciation of poetry.

#### BIBLIOGRAPHICAL LITERATURE.

*Catalogue of the Library of the Reform Club.* With Revised Historical Introduction. Second and Enlarged Edition. (Smith, Elder & Co.)—The history of the Reform Club presents sufficient points of interest to appeal to all educated Londoners, whatever their political predilections. Its members have included, or include, men of eminence in literature as well as in statesmanship. The building is one of the



most effective structures designed by Sir Charles Barry, and does honour to modern English architecture; while in the kitchens of the clubhouse Soyer and his successors have materially contributed to the progress of English culinary art—an art quite as fascinating when seriously practised as any other. Nor have the intellectual needs of the members been neglected. In the care bestowed for more than fifty years on its library the club has few rivals among private corporations of similar character. The great collection of parliamentary papers which finds a home within its walls cannot probably be matched outside the House of Commons. In political pamphlets the library, as might be expected, is also exceedingly rich. But it is remarkable for much beyond native political literature. France, Italy, Germany, and America are all well represented amongst its fifty thousand volumes. "Mr. Blanchard Jerrold," Mr. Fraser Rae informs us in the volume before us, "presented to the club the large collection of books which he had formed when writing the life of Napoleon III.," while among the important works relating to America are "some of the splendid volumes, prepared by order of the Government of the United States, relating to the Exploration of the Fortieth Parallel." The first printed catalogue of the library of the Reform Club was published in 1883; but the contents of the library have since grown so rapidly that a new edition has become a necessity. The new catalogue, though primarily prepared for the convenience of members, is published by Messrs. Smith, Elder & Co., and may be confidently recommended to the public at large as a useful book of bibliographical reference. It has been compiled by Mr. Charles W. Vincent, the efficient librarian of the club, and possesses several distinguishing features which call for favourable comment. Wherever an author's works have appeared in a many-volumed collective edition, the contents of each volume are fully tabulated; while the ground covered by long series of works, like Mrs. Inchbald's "British Theatre" or Petitot's "Collection des Mémoires," is set forth in minute detail which is not unattractive reading. Another useful characteristic of the catalogue is the ample subject index, with cross-references to authors' names. The arrangement of the headings is effective, and the index thus supplies a miniature bird's-eye view of almost all literary effort. But the general reader will probably view with chief favour the interesting preface on the history of the library, which is contributed by Mr. Fraser Rae. Mr. Fraser Rae has held the dignified and responsible office of chairman of the Library Committee for more than twenty-one years, and to him the prosperity of the library is mainly due. He has worked assiduously, and the success attending his labours exemplifies very pointedly the advantages of entrusting the care of a club library to a small permanent committee with a permanent chairman. The Library Committee at the Reform Club is elected independently of the General Committee, and is relieved of the obligation of making those annual changes in its personnel which are reckoned essential to the constitution of the general governing body of a club. This system has been in force since 1852, when there was elected an independent Library Committee of three (Mr. W. Durrant Cooper, Mr. Joseph Gwilt, and another); the number was raised to five in 1863. The formation of the library was begun in 1841, five years after the club had been founded, and Mr. Panizzi, of the British Museum, took a large part in its early management. He drew up some very pregnant and practical rules for cataloguing, which Mr. Fraser Rae has reprinted in full. Joseph Hume and Francis Place were also among the foremost contributors to the initial success of the library. In 1847 the club resolved to convert its stately drawing-room into the storehouse for its books, and thus

resigned to its studious members one of the most handsome apartments in London. Mr. Rae has added to his essay an interesting table of the past and present members of the Library Committee, and to each of the twenty-eight names that figure there he has appended some useful biographical particulars. The past members include Mr. William Black, Mr. Leonard Courtney, Mr. Blanchard Jerrold, and Mr. Charles Mackay. Its present members include, besides the chairman, Mr. W. P. Courtney, Mr. I. S. Leadam, Mr. John Macdonell, and Sir John R. Robinson. Such names are a guarantee that the traditions of the past will be duly respected, and that the prosperity of the library is assured for many years to come.

WHEN we heard that Mr. Septimus Rivington was going to bring out a history of *The Publishing House of Rivington* (Rivington, Percival & Co.), we hoped for a valuable contribution to the chronicles of the trade; but Mr. Rivington has simply reprinted a chapter of a well-known and useful, but rather commonplace work, Curwen's 'History of the Booksellers,' thinking it better, he says, "to let others tell the story than write it afresh myself." If so, why publish it afresh, as Curwen's volume can be got at any bookseller's shop for a few shillings? Mr. Rivington has prefixed a genealogical table of his family, and has inserted two or three welcome portraits and a couple of title-pages. A fragment of the diary of Charles Rivington (1754 to 1831) is printed in an appendix. For these things we are grateful; still this is a most disappointing volume, and it is a pity Mr. Rivington's modesty prevented his attempting an adequate history of a famous race of publishers. On p. 28 '1881' is a misprint for 1831.

*Rambles in Books.* By Charles F. Blackburn. (Sampson Low & Co.)—In this little volume Mr. Blackburn has supplied an account of four hundred books from his own collection, and advises young men to catalogue their books. "The writer does not preach what he has not practised. Within about ten years he has made four catalogues of his collection." The suggestions given will no doubt prove useful to the amateur cataloguer. The index to the volume is so planned as to keep each subject within a single line.

#### OUR LIBRARY TABLE.

It is a great pity that Mr. Boyle begins *From the Frontier* (Chapman & Hall), his amusing book of short sketches, by the quite pointless and incoherent description of 'Some Marches' in different countries, as it might very well have the effect of stopping a reader on the threshold; but if one skips that he will do well. The other stories illustrate the extent of Mr. Boyle's wanderings over the globe, and his skill in reproducing the characteristics of the many strange people he has seen. The best two stories are those about Borneo, as he seems specially to understand and sympathize with the childlike nature of its inhabitants, and gives a charming picture of their shrewdness and their superstition. But really all the stories are good reading for those in search of exciting adventure mingled occasionally with uncanny horror. Mr. Boyle's faults, if they be so in his case, are an inability to tell a story shortly and pithily, and a tendency to introduce irrelevant details, so that some of the stories appear more like a reported conversation than a written narrative. But here this method is excusable, inasmuch as it appears to be due to the pleasant garrulity of a well-travelled man, who has got some good tales to tell, and does not mind taking his time about them.

MESSRS. MACMILLAN & Co. publish *The Unemployed*, by Mr. Geoffrey Drage, Secretary to the Labour Commission. We cannot but regret that Mr. Drage, writing in his semi-official capacity as secretary of an important

Government Commission, should attack through the whole of his preface and a portion of his book the Labour Department of the Board of Trade; but the book in itself is otherwise valuable, as indeed is everything that comes from Mr. Geoffrey Drage's pen. He is a man of very considerable ability and knowledge, and of immense industry, and has certainly made himself a master of the theory of labour and of the facts relating to it in many industries and in large portions of the world. In his short account of the Salvation Army colony in Essex we could have wished that he had entered into some examination of its finance. Statements are being made, by responsible persons, that it really pays; and if this is so it is little short of a miracle under all the circumstances of the case. In dealing with the Labour Bureaux Mr. Drage is inclined to take statistics as meaning what they say, which is very far from a safe rule. He appears to suggest, because (for example) the Chelsea bureau, which he places at the head of his list, has found posts for many people, that the persons obtaining them are those who would be classed under the heads of artisans or labourers, whereas we believe that the truth is that they largely consist of domestic servants, and that these bureaux are only competing—by means of money drawn from the rates—with the ordinary servants' registries. We do not think the arrangement of Mr. Drage's work satisfactory, but it contains almost everything that can be looked for in such a book. The trouble is to find the things. There are some excellent tables of want of employment.

MESSRS. SONNENSCHNEIN & Co. publish *Sober by Act of Parliament*, by Mr. F. A. McKenzie, a book which is more readable than it would have been if it had given scientifically the facts which the table of contents would lead the reader to expect. The writer sets out to explain the licensing systems of the various states forming the United States, of Canada, of Australia, of the Continent, and of England; but, while he writes agreeably upon his subject and imparts a good deal of information to his reader, he does not attempt to give the text of the various Acts, or those accurate facts concerning them from which a view of comparative liquor legislation could be perfectly obtained. The volume is, therefore, one rather for the general public than for students of the question.

*The Next Naval War*, by Capt. Eardley-Wilmot, R.N., published by Mr. Stanford, has not the literary merit of 'The Battle of Dorking,' but is perhaps, in a defence sense, as valuable, while it is thoroughly a publication of the moment, giving the very latest naval views as recently declared in prize essays before the Royal United Service Institution. Capt. Eardley-Wilmot brings about a single-handed war with France over the Egyptian question, declared on the 1st of March of next year. He lays great stress on the slowness of our mobilization, and he defeats the Mediterranean fleet by the Toulon fleet, the moment having, of course, been skillfully chosen for a sudden declaration of war when the Channel fleet was out of the way. The sequence of events is natural, and we fear that we must add that they are the events which under certain circumstances, which might easily be brought about, are highly likely to occur. Capt. Eardley-Wilmot saves us from the consequences of our unpreparedness and of our comparative slowness of mobilization by an intervention of the Triple Alliance to patch up a peace—an intervention which France is unable to disregard.

COUNT GOBLET D'ALVIELLA, President of the Belgian Geographical Society, and a distinguished professor of the University of Brussels and Senator of the kingdom, publishes at Brussels, through the Société générale d'Imprimerie et de Publicité, *Les Anglais, les Russes, et les Chinois sur le Toit du Monde*, an excellent account of the Pamirs. The most noteworthy fact for English readers is that the author

thinks that the British army in India is altogether too weak for the needs of the situation. He is a friend of England.

THE thing the reader naturally turns to first in the second number of the *Yellow Book* (Mathews & Lane) is Mr. Hamerton's criticism of the first number. It is disappointing—sensible, but not severe enough. Of the new instalment it may be said that it is less impudent than the first, although there is still a good deal of impudence: one contributor, for instance, thinks it in good taste to speak of M. Sarcey as an "enormous and somnolent mass"; but generally the tone of the magazine is less aggressive. The best contributions are still those of the veterans, such as Mr. Greenwood and Mr. James. Some of the reproductions are atrociously bad.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Gray's (Rev. H. B.) *Men of Like Passions, Characters of Bible Heroes and other Sermons*, cr. 8vo. 5/6 cl.  
Hoole's (C. H.) *The Didache, or Teaching of the Twelve Apostles*, 8vo. 2/6 net.

Pierston's (A. T.) *The New Acts of the Apostles*, cr. 8vo. 6/ cl.

## Fine Art.

Harris's (T.) *Three Periods of English Architecture*, 7/6 cl.

## Poetry.

Piatt's (S.) *Poems*, 2 vols. 12mo. 10/ cl.

## Bibliography.

Russell's (P.) *A Guide to British and American Novels*, cr. 8vo. 3/6 net.

## History and Biography.

Botta (A. C. L.) *Memoirs of, written by her Friends*, 15/ net.

Dacey's (E.) *The Peasant State, an Account of Bulgaria in 1894*, 8vo. 12/ cl.

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## LECONTE DE LISLE.

JULY 17TH, 1894.

HE wrote in marble and in bronze. His verses  
Shine cold below the ivory Phidean frieze.  
He thought in Greek, and o'er his plaintive hearse  
is  
A phantom hovering from the Cyclades.

It hovers till our idle rites be over;  
And then will bear him in its arms away  
To islands circled by the sun, their lover,  
And spicy woodlands thrilled with fiery day.

There his dank hours of toil shall drop, forgotten;  
There all he loved, simple and calm and grand—  
All the white creatures by his Muse begotten—  
Shall cluster round him in a stately band.

Then shall he smile, appeased by sovereign beauty,  
Content to know he strove and waited long,  
Since in those worlds where loveliness is duty  
His bronze and marble leap to life and song.

EDMUND GOSSE.

A REMINISCENCE OF THE JUBILEE REVIVAL OF  
"LE ROI SAMUEL."

WHERE'ER thou art, canst thou forget that night  
When, after fifty years, the victory came,  
And Hugo—throned above all thrones of Fame—  
Watched his own mighty dream unroll its might,  
And thou didst stand with shining locks of white  
And eyes that, answering our proud hearts'  
acclaim,  
Lost all their arrowy mockeries and became  
Dim with the tears that made their lashes bright?

When love hath coloured life with hues divine,  
What poet seeks Nirvana's hueless goal?  
Nirvana was thy quest, but love like thine  
For that great soul must bear thy kindled soul  
Where Love's high-chosen constellations shine  
Of stars unmingled with the "loveless Whole."

THEODORE WATTS.

## A PSEUDO-GOTHIC FORMULA.

IN the *Athenæum* of July 14th, Dr. Tille publishes a formula to be engraved on a ring, to which he assigns a Gothic origin: *Thebal guth guthani*, "The devil the god of the Goths." This is a mistake. In the *Jahrbuch . . . des Vogesenclubs* for 1892 (pp. 37-50) W. Deecke, well known for his Etruscan studies, has published an article, 'Amuletringe des heiligen Theobald von Thann.' He shows that there exist at least four rings with the inscription *Thebal guthguthani* (slight differences in spelling the second portion are of no importance). One of these rings has been described in the *Archæological Journal*, 1848, p. 159; it bears Greek letters. Deecke gives the following interpretation: "Thebal(dus) Confessor) V(enerabilis) T(utor) Thani." Thann is a little town in Alsace, where St. Theobald is still venerated as the patron. He is identical with the *beato Ubaldo* whom Dante mentions, 'Paradiso,' xi. 44; he died in 1160, and was proclaimed a saint 1192. The legend of St. Theobald seems to be an imitation of the older one about St. Nicholas; this is the only point I wish to add to the explanations given by Deecke. I need not insist on the fact that *Guthani*, if a genitive case of the Gothic name of this people, ought to be *Gutane*, nor on the queer supposition that the Goths might have called the devil their own god.

E. MARTIN.

## SCRIVELSBY.

Manacoe, July, 1894.

CANON LODGE is very well able to take care of himself, and it is a matter for himself to judge whether he will or will not reply to Mr. J. H. Round's somewhat unnecessarily peppery letter.

May I, however, add a word for myself, as Mr. Round has put in an indictment against me in two counts?

(1) Mr. Round objects to my description of Canon Lodge's book as an "admirable monograph." Having read it with the intention of finding out its contents, rather than of noting the few slips that are likely to occur in a book of the kind, I am still of my old opinion. I fail to see that "the missing earlier evidence," supplied by Mr. Round, or the existence of certain errors, destroys the general value of the book in its history of a peculiarly interesting and peculiarly difficult case of historic tenure.

(2) I have followed Canon Lodge in speaking of "knight serjeantry." "Grand serjeantry" is, no doubt, the better phrase; but both are in use, and either effectually distinguishes this method of tenure from both "knight-service" and "petit serjeantry." It is not a case of "lbs. troy avoirdupois"; but rather of "knots or nautical miles." This Canon Lodge makes plain in the only passage on the subject that Mr. Round has not referred to.

Two questions for Mr. Round. (1) Who is "Mr. Read"? Surely correctors should correct themselves. (2) With all due thanks for his "missing earlier evidence," is a document four decades earlier, in a case in which the dispute is a question of four centuries, any sufficient reason for either depreciating Canon Lodge's work, or first finding fault with others for "filling the valuable columns of the *Athenæum*," and then proceeding to do the same—at greater length—oneself? ALEX. R. EAGAR, D.D.

## LECONTE DE LISLE: SCENES OF HIS YOUTH.

Moray House, Anglesey, Gosport, July 21, 1894.

WHILST Napoleon the Great was recounting his battles to Las Cases at St. Helena—"comme un vaudevilliste parlerait de ses vaudevilles"—in 1818, Charles Marie Leconte, dit de Lisle, was born in another volcanic island, in nearly the same latitude, in the Indian Ocean, which by Napoleon's fall, three years previously, had been restored to Louis XVIII., after having remained in the hands of the English for five years subsequent to its capture by Col. Keating in 1810. L'Île Réunion was the name now given to what had been christened Île Bonaparte in 1806; but the old royalist name of Île Bourbon was generally preserved by the old colonists and French residents in this beautiful island, separated by only thirty leagues from its *belle sœur*, L'Île Maurice, which has ever since been retained by the British. Curiously enough, it may be remarked here that whilst the Code Napoléon was retained in the British possession, it was not adhered to in the neighbouring French colony.

When young Leconte was a boy the ladies of St. Denis were yet wont to make their visits in sedan-chairs; and when proceeding to the plantations in the country they were carried in palanquins borne by slaves, whilst the gentlemen rode on horses, and the young ladies in the country were carried in cane litters known by their Creole name as *manchy*.\* Leconte de Lisle's earliest recollections of this mode of

\* Sous un nuage frais de claire mousseline,  
Tous les dimanches au matin,  
Tu venais de la ville en *manchy* de rotin,  
Par les rampes de la colline.

Maintenant, dans le sable aride de nos grèves,  
Sous les chiendents au bruit des mers,  
Tu reposes parmi les morts qui me sont chers,  
O charme de mes premiers rêves!

M. Ferdinand Brunetière has well remarked in regard to these verses:—"Disons d'abord que ni la douceur, ni la grâce, ni le charme, ni la 'sensibilité' même n'auraient manqué au poète du *Manchy*."



conveyance have been described in his 'Poèmes Barbares,' where also is given his picture of the ravine of the Bernica, within a morning's walk of his home at St. Paul, not far from the mouth of the Rivière des Galets. Le Bassin Bleu in this ravine is thus depicted by our poet:—

Perdu sur la montagne, entre deux parois hautes,  
Il est un lieu sauvage, au rêve hospitalier,  
Qui, dès le premier jour, n'a connu que peu d'hôtes;  
Le bruit n'y monte pas de la mer sur les côtes;  
Ni la rumeur de l'homme: on y peut oublier.

La liane y suspend dans l'air ses belles cloches  
Où les frelons, gorgés de miel, dorment blottis;  
Un rideau d'aloès en défend les approches;  
Et l'eau vive qui germe aux fissures des roches  
Y fait tinter l'écho de son clair cliquetis.

Quand l'aube jette aux monts sa rose bandelette,  
Cet étroit paradis, parfumé de verdure,  
Au-devant du soleil comme une casquette,  
Enroule autour des pics la brume violette  
Qui, par frais tourbillons, sort de ses profondeurs.....

Now that the Messageries Maritimes steamers run to Réunion and enter the docks at the Port de la Pointe des Galets, within an easy excursion up the ravine of the Bernica, it would well repay any lover of romantic scenery were he to wander up as far as this same *bassin bleu*, with a copy of 'Indiana' and an *édition élzévirienne*, in-12, of 'Poèmes Barbares,' by the grand-nephew of Évariste Désiré Des-Forges de Parny, who celebrated the charms of his mistress, the lovely Creole, Éléonore, whom he first met under the "palmettes" and "filas" of St. Paul in Réunion, and again at "la fontaine aux lianes." Mr. Arthur Symonds has omitted to remark on the influence of the tropical scenery, amidst which the boyhood and youth of our poet was passed, on the genius of De Lisle. It should be remembered that not only in the Mascarene Islands, but in India, at Pondicherry, in the East Indian Archipelago, amidst the gorgeous scenery of the Moluccas, Java, Sunda, and the Spice Islands, the imagination of Leconte de Lisle was excited until he had grown to manhood. For it was not until 1847 that he definitely settled in Paris and mingled in the revolutionary movement of 1848, when he was altogether disgusted by the seamy side of French politics as exhibited behind the barricades of Paris. As one of the few Englishmen who have explored the precipitous recesses and the volcanic summits of Ile Bourbon, I am anxious that more should be made of the birthplace of the great singer who has just been laid at rest in the Cimetière Montparnasse.

S. PASFIELD OLIVER,  
Capt. late Royal Artillery.

#### THE HOWEL WILLS LIBRARY.

The following are the prices realized by the more important books in the last two days' sale at Messrs. Sotheby's. Manuscripts: Hore B. Marie V., of the fifteenth century, with ten leaves in French at the end, 47l. De Investitione Sororum Ordinis S. Augustini cum Officiis, written in black and red in 1480, with a gilt metal plaque on the binding of the twelfth or thirteenth century, 135l. Missale Romanum, of French work, with the arms of Navarre, Sec. XV., 55l. Liber Missalis secundum Consuetudinem Sedis Valentis cum Calendario, Spanish work, Sec. XV., 200l. Psalterium Davidis, Sec. XIII., 32l. Officium Beate Mariæ, written in blue and gold, Sec. XV., 130l. Psalterium (the XXV. Joies in English), English work, Sec. XV., formerly belonging to the family of Whetnall of Kent, with their arms on the first leaf, 48l. Psalterium Davidis, English work of the fourteenth century, 51l. Le Régime de Santé, French MS. about 1440, 21l. 10s. Sermones et Homelie, Italian MS. written by Don Peregrinus, monk of St. Justina, Padua, 1466, 41l. Publii Vegetii Mulomedicine Libri Tres, written by Hippolytus Lumenensis about 1460, 66l. Printed Books: Petrarcha, Le Cose Volgari, on vellum, Vinigia, 1501 (the Hopetoun copy), 165l. Byrd, Musica Transalpina, 6 parts, 1588, 18l. Weelkes, Ballets and

Madrigals, 5 parts, 1608, 16l. Le Pseaultier de David, Paris, 1586, 35l. Palæographical Society, 21 parts, 14l. 5s. Angeli Politiani Opera, Florent., 1499, 27l. Ptolomæi Opera, Romæ, 1507, 16l.; Ptolomæi Geographia, Argent., 1513, 20l. 10s. Recueil des Historiens des Gaules, Paris, 1869-80, 18l. Corpus Scriptorum Historiæ Byzantinæ, Bonnæ, 1828-78, 13l. 17s. 6d. Virgilius, first Aldine edition, Venet., 1501, 52l. Representatione, a collection of six bound in one volume, 1558-72, 23l. Quattuor Americi Vespucci Navigationes, Deodæte, 1507, 31l. Silius Italicus, Punicorum Lib. XVII., Romæ, 1471, 10l. Stephani Thesaurus Græcæ Linguae, Paris, 1531, 13l. Stirling Maxwell, Don John of Austria, 1883, 13l. Prynnæ, Records, 1666-70, 20l. Whole Boke of Psalmes in English Metre, by Sternhold and Hopkins, 1569, 13l. Motetti de Passione, de Cruce, de Sacramento, de Beata Virgine et Huiusmodi, Venet., 1503, 16l. Navarro Gaditani Liber in quo quatuor Passiones Christi Domini continentur, Mexici, 1604, 18l. 10s. Nuove Inventioni di Balli, &c., Milano, 1604, 19l. 10s. Douland, Andreas Ornithoparcus his Micrologus, 1609, 17l. 5s. Quintiliani Institutum Oratoriarum ad Victoriam Marcellum, Lib. XII., on vellum, Romæ, 1470, 295l.

#### AN INTERLEAVED COPY OF THOMSON'S 'SEASONS.'

It has long been accepted as a fact among scholars that Pope assisted Thomson in the composition of the 'Seasons.' Our original authority for the statement is, I suppose, Joseph Warton. Johnson, who had heard, through Savage, a great deal about Thomson, does not mention this.

But the opinion receives at first sight much confirmation from a volume in the British Museum, C 28 E. We have here in fact two volumes in one, but it is only the first that concerns us. This is an octavo edition of the 'Seasons,' and bears date London, 1738. It seems to me to be a proof from the edition of 1730, with some changes in the manner of printing and a very few slight alterations; but in this I may be mistaken. The engravings are reproduced from the subscription edition of 1730, but in smaller size. Facing the book-plate ("John Mitford, Esq.") are remarks, all, I think, in Mitford's handwriting (I quote only what is material to my present purpose):—

"Mitford. 1812 June.

"1. This Volume contains the MSS. Emendations of Thomson on his own Poems: written in the larger Hand. The smaller Hand is (as appears by some of the Notes) that of some friend, to whom the author trusted the revision of his Poems. It appears to me, upon comparison, that this writing is Pope's. Some of the best Alterations are in this small Hand, vide p. 146. That Pope saw some pieces of Thomson's in MSS. is clear from a Letter in Bowles's supplement, p. 194.

"2. Since writing the above, the writing in this book (in the smaller hand) has been collated by Messrs. Combe and Ellis, of the British Museum, with Pope's MSS. which are contained there; and proved by the comparison to be Pope's, without the smallest doubt.....

"On Thomson's submitting his Poems to Pope, see Warton's edition, vol. viii. p. 340."

A specimen of Pope's handwriting is bound up with the double volume at the end, and comparison with the MS. corrections attributed to him is therefore easy. The passage to which Mitford refers *supra* is 'Autumn,' l. 290 sq., which ran thus in 1730:—

With harvest shining, all these fields are thine;  
And, if my wishes may presume so far  
Their master too, who then indeed were blest,  
To make the daughter of Acæsto so.

Our present reading, due to the unknown hand, is:—

The fields, the master, all, my fair, are thine;  
If to the various blessings which thy house  
Has on me lavished, thou wilt add that bliss,  
That dearest bliss, the power of blessing thee!

Mitford might have pointed to a still more classic place, invariably cited as Pope's contribution to Thomson—the suggestion, we may

well believe, of Gray's "Full many a flower," &c. As this matter is sometimes not quite accurately stated, I will give the lines as they stood in 1730:—

Thoughtless of beauty, she was beauty's self  
Recluse among the woods; if City-dames  
Will deign their faith. And thus she went compelled  
By strong necessity, with as serene,  
And pleas'd a look as patience can put on,  
To glean Palaemon's fields.

What the "Unknown" writes is what we have now in 'Autumn,' 208 sq., save that he gives "eyes" for eye in the third line:—

Recluse amid the close-embow'ring woods.  
As in the hollow breast of Apennine,  
Beneath the shelter of encircling hills,  
A myrtle rises, far from human eyes,  
And breathes its balmy fragrance o'er the wild,  
So flourish'd blooming, and unseen by all,  
The sweet Lavinia; till, at length, compelled  
By strong necessity's supreme command,  
With smiling patience in her looks, she went  
To glean Palaemon's fields.

The same hand also suggested "deep-embow'ring" for close-embow'ring.

But if the best authorities at the Museum many years ago were positive that this handwriting is Pope's, their successors at the present time are equally positive that it is not. On this point the opinion of Mr. Warner, whom Mr. W. Y. Fletcher kindly consulted for me, is very decided. Nor does Mr. Courthope, to whom I have shown the volume, recognize the hand as bearing much resemblance to Pope's. Without pretending to an independent judgment upon such matters, I must say that it has all along been perplexing to me how the opinion that this was Pope's handwriting could ever have been confidently entertained.

I will give a few conclusions at which I have arrived from a careful study of this volume.

(a) Whoever was the author of these passages was most intimately acquainted with Thomson's work, including things he had by him in MS. which had not yet appeared in the 'Seasons,' and do not appear in the MS. here, or at all until the edition of 1744. For example, after l. 707 of 'Autumn' is a suggestion on the interleaf, in the unknown hand, "Here bring in the verses on Stowe" (a suggestion not adopted in 1744, when they were inserted in their present place, in accordance with a direction in Thomson's handwriting in this volume, which indicates the first and last words of the piece, but does not give it). The lines are 1036-1081 of 'Autumn.' Thomson had these somewhere in reserve. In like manner, after 'Winter,' 652, the Unknown suggests on the interleaf, "Here the verses upon Hammond, and L<sup>d</sup> Chesterfield." This suggestion was followed in 1744 as far as Chesterfield is concerned; but these verses on Hammond were inserted in the same edition after the compliment to Pope ("For though not sweeter his own Homer sings," &c.), and are ll. 555-571 of 'Winter.' These, again, are not in the MS. of this volume, but yet were known to Thomson's friend.

(b) Since Hammond died in 1742, the friend must have made the suggestion just mentioned between 1742 and 1744. (One of Thomson's MS. notes must have been made between still narrower limits. The compliment to the Duke of Argyle—"Autumn," 929 sq.—is retained in 1744 as it stood in 1730, but in this volume Thomson has the MS. note "the late Duke of Argyle." The Duke died in 1743.)

(c) Sometimes, when the Unknown has altered his own suggestions, it is the *deleted* suggestion that is adopted in 1744. A good instance of this is 'Autumn,' 1127. This line in 1730 ran

Or painted hideous with ascending flame.

The Unknown first wrote on the interleaf

Or hideous wrapt in all-consuming flame,

then obliterated from "or" to "all," substituting for these words the words "Or blazing dreadful with." But the expressions "hideous, wrapt," traceable under the obliteration, are adopted in 1744.

So far nothing has been said to militate strongly against the opinion that the notes in

this handwriting may after all have come from Thomson himself, but

(d) Take the place in 'Winter' (after l. 652) referred to *supra*. Here Thomson has been talking of winter life in the city, and ends with the stage, the tragic and comic muse; after which in 1730 he proceeds, "Clear Frost succeeds," &c. And the Unknown pertinently remarks: "Quere does not there want a better connection here?" This suggestion is indeed erased, but only because it is acted upon; the verses on Chesterfield being, after other experiments, at last chosen, in accordance with the friend's suggestion, to fill up the gap, and then a link added to lead up to the description of the frost. Is it likely that a "quere" in this form, not in the author's handwriting, could have proceeded from the author?

For (e) that the handwriting is not Thomson's I take to be quite certain. The large and rough hand of Thomson, as shown on these pages, could never in process of time have been converted into the other, which may be described by contrast as small and scholarly. Nor is the converse conceivable; nor is there any great interval between the making of the two sets of notes; indeed, as appears from (b), they are practically contemporary. Thomson has an archaic way of making some of his letters; for example, his *e*'s are made in Elizabethan fashion, the upstroke first, and the loop the reverse way. In the other writing this trick never appears. The Unknown very commonly separates his letters: double *o*, for instance, is seldom joined together, or connected with the letters before or after; Thomson generally connects all his letters, except perhaps the first two, when they are consonants.

(f) The erasures and substitutions in this handwriting are those of a man writing whilst composing. The phenomena therefore exclude the notion of a transcript. Whether they are compatible with dictation while composing in blank verse I cannot say; but my own impression would, I am sure, be the impression of every one at first sight—I mean that the maker was the writer.

At present I am inclined to believe these notes to be the work of a very intimate and even devoted friend. If space permitted, I think I could show that they were written by a man of finer taste—perhaps of greater poetic gift—than Thomson himself. That they have been attributed to Pope shows that others also have come to this conclusion; perhaps the passages above cited point the same way. But within the dates to which we are limited we know no one but Pope who would have at once the capacity and the opportunity to improve Thomson's work, except perhaps Young. Collins is, I fear, out of the question, for he did not graduate at Oxford until November 18th, 1743; his 'Epistle to Hamner' is dedicated from Oxford in December of that same year. It is probable that he only quitted the University in 1744; and his acquaintance with Thomson is not dated before 1746.

Certain inferior writers, some of them known to have been Thomson's friends and advisers, are excluded by their handwriting. That of Mallet, his *collaborateur*, for example, is a vulgar, almost commercial hand. Lyttelton's is neat and scholarly, but quite unlike the Unknown's manuscript. Aaron Hill's I cannot describe from recollection, but the writing in question is not his. Glover's writing I have not seen. Touching the names here cited, it may perhaps be said that, if the writer was one of them, he did much better work for a friend than he ever did for himself.

Since writing the above I have seen Young's writing, and, I believe, Shenstone's. These do not help us. Mr. Fletcher assures me that the writing is not Armstrong's. I hope to be able to see a specimen of Dyer's. D. C. TOVEY.

### Literary Gossip.

THE Hon. G. Curzon's new book, 'Problems of the Far East,' will deal with the first part of Mr. Curzon's studies and travels in the Far East, in Japan, Corea, and China, and will be an attempt to examine the political, social, and economic conditions of those countries, and the part played by them in international relationships. The chapters devoted to Corea in particular, which is now attracting attention, will contain an account of the political status of that kingdom. Mr. Curzon's discussion of the similar problems affecting Tongking, Annam, Cambogia, and Siam—i.e., the countries of the Indo-Chinese Peninsula—will be contained in a later volume.

MESSRS. METHUEN hope to publish in the autumn the new volume of verse by Mr. Rudyard Kipling. It will be issued uniform with 'Barrack-Room Ballads.'

THE early portion of a compilation by Mr. Edmund C. Stedman is now going through the Riverside Press, and the work itself, 'A Victorian Anthology,' will be published in the late autumn by Messrs. Houghton, Mifflin & Co. Mr. Stedman is making an inclusive but choice selection from the entire field of British poetry since the beginning of the present reign—the field surveyed and criticized in 'Victorian Poets.' That book has gone through many editions. The new work, though larger than the critical volume, is to be composed of "selections in illustration of the editor's review of poetry in the reign of Victoria," and will be a companion and guide-book thereto. The arrangement of its contents is intended to show the various groups and tendencies of the period—a time which the editor deems richer in imaginative literature than any since the Elizabethan.

AN excellent engraving of Miss Whitney's bust of Keats, which was unveiled in Hampstead Church on the 16th inst., was given in *Scribner's Magazine* for March, 1888, as one of the illustrations to an article by Mrs. J. T. Fields, entitled 'A Shelf of Old Books.' This is not the only bust of Keats. One was executed by Frederick Smith, a pupil of Chantrey, and Royal Academy Gold Medalist. When exhibited at the Academy in 1822 it was described by the art critic of the *London Magazine* (May, 1822) as "strongly recalling the gifted author of 'Endymion' to our remembrance."

THE Advocates' Library, Edinburgh, will be closed during the month of August.

MR. FISHER UNWIN has arranged to publish a translation of Prof. Villari's 'Storia di Firenze.' The work (part of which has already appeared in the Italian) will be comprised in two volumes and give a general history of all the political revolutions of Florence, together with that of the numerous constitutions and forms of government, from the origin of the commune to a period a little later than the death of Dante. The first volume will appear in the autumn.

A POSTHUMOUS volume by Mr. W. A. Abram, of Blackburn, author of a 'History of Blackburn,' published in 1877, whose death we recently recorded, is on the eve of publication. It is entitled 'Blackburn Characters of a Past Generation,' dealing with prominent inhabitants of the town.

The book will contain a memoir and portrait of Mr. Abram.

MESSRS. METHUEN have undertaken the publication of a new edition of Gibbon's 'Decline and Fall of the Roman Empire.' The book will be edited by Mr. J. B. Bury, Fellow of Trinity College, Dublin, who will provide introductions, notes, and appendices such as may be necessary to bring Gibbon's work up to the standard of recent research.

MESSRS. GEORGE ROUTLEDGE & SONS are about to issue a new series of six-shilling novels. The first volume is 'The Flying Halcyon,' by Col. Savage.

MADAME VON TEUFFEL, better known by her maiden name of Miss Blanche Willis Howard and as the author of 'Guenn,' is on a visit to England, and will shortly issue, through Mr. Heinemann, a story for children, entitled 'A Battle and a Boy.'

At the age of seventy-six years, and just after a long illness, Mr. George Jacob Holyoake is helping to bring out a new penny monthly, to be called *Labour Copartnership*. It will appear on August 1st, and be devoted to the principle of "copartnership," which claims to end the conflict of capital and labour by giving to the worker a share of profit as dividend or bonus on his wages. The journal will be published by the Labour Association, of John Street, Adelphi.

MR. GORDON BROWNE is following in the steps of his father, and is at present preparing the drawings for a new edition of Grimm's 'Household Stories.' The volume will contain an introduction by Mr. Baring-Gould, and will be published by Messrs. Wells Gardner & Co.

A PENSION of 4,000 fr. has been conferred on Madame Leconte de Lisle by the French Government.

MR. FISHER UNWIN will publish in the new edition and all subsequent editions of Mr. Crockett's novel 'The Raiders' a glossary of nine pages, prepared by Mr. Patrick Dudgeon, of Cargen, Galloway.

### SCIENCE

*The Lowell Lectures on the Ascent of Man.* By Henry Drummond. (Hodder & Stoughton.)

FROM the opening pages of this book the credulous reader might be led to suppose that some scientific discovery of supreme importance was about to be given to the world. Prof. Drummond describes his latest task as "an attempt to tell in a plain way a few of the things which science is now seeing with regard to the Ascent of Man." His starting-point is, of course, the theory of evolution. But as he proceeds to inform us that we are all wrong in our treatment of that theory, it seems to follow that true science and undefiled is the peculiar possession of Prof. Drummond and those, if haply there be any, who think with him; and that "the things which science is now seeing" he will duly set forth for the first time. His theme is the ascent of man, the individual, during the earlier stages of his evolution. But "so far," he declares,

"as the general scheme of Evolution is introduced—and in the Introduction and elsewhere this is done at length—the object is the important one of pointing out how its nature has



been misconceived, indeed how its greatest factor has been overlooked in almost all contemporary scientific thinking. Evolution was given to the modern world out of focus, was first seen by it out of focus, and has remained out of focus to the present hour. Its general basis has never been re-examined since the time of Mr. Darwin; and not only such speculative sciences as Teleology, but working sciences like Sociology, have been led astray by a fundamental omission."

In short, he charges the philosophy of evolution not so much with ignoring man, for of that error it has seriously begun to repent, as with "misreading Nature herself." Although, he says, many great men have been at work reconstructing the cosmos in the light of evolution, "in almost no case does even a hint of the true scientific standpoint appear to be perceived."

These be brave words; and no one who sits down to a dispassionate examination of the sequel can deny that Prof. Drummond possesses an ample endowment of that quality which his friends and admirers will call courage, and which those who fail to admire will describe by a harsher name. But what is this missing factor in current theories? Besides the struggle for life, now commonly "accepted by the scientific world as the governing factor in development," there is something else at work; and the failure to recognize it has hitherto, in Prof. Drummond's opinion, perverted all our views of nature.

"There is, in point of fact, a second factor, which one might venture to call the *Struggle for the Life of Others*, which plays an equally prominent part. Even in the early stages of development, its contribution is as real, while in the world's later progress—under the name of Altruism—it assumes a sovereignty before which the earlier Struggle sinks into insignificance. That this second form of Struggle should all but have escaped the notice of evolutionists is the more unaccountable since it arises, like the first, out of those fundamental functions of living organisms which it is the main business of biological science to investigate. The functions discharged by all living things, plant and animal, are two in number. The first is Nutrition, the second is Reproduction. The first is the basis of the Struggle for Life; the second, of the Struggle for the Life of Others. These two functions run their parallel course—or spiral course, for they continuously intertwine—from the very dawn of life.....Yet in constructing the fabric of Evolution, one of these has been taken, the other left."

Those who remember the character of Prof. Drummond's speculations in his 'Natural Law in the Spiritual World' will find no difficulty in understanding the use to which he puts this "second factor." He is versed in the art of sentimental rhetoric. He takes the doctrine—which, if not exactly as old as the hills, possesses at any rate a very respectable antiquity—that society and the moral sentiments which give it stability had their rise in the family; with this he combines the well-known account of the origin of altruism long ago elaborated by Mr. Herbert Spencer; he proceeds, by an entirely false analogy, to speak of altruism as a "struggle for the life of others" based on the physiological function of reproduction, and comparable in its force and effect with the "struggle for life" in the state of nature; and he then indulges in a vast amount of rodomontade on the part played

by this "struggle for the life of others" in the economy of the world. He finds what he describes as "the opportunity of evolution" in the act of birth:—

"Our first and natural association with the Struggle for the Life of Others is with something done for posterity—in the plant the Struggle to produce seeds, in the animal to beget young."

He reads ethical implications into every form of reproduction which he can find in nature, and commits himself to a series of the most extraordinary confusions, of which the following may serve as an example:—

"The first chapter or two of the story of Evolution may be headed 'The Struggle for Life'; but take the book as a whole, and it is not a tale of battle. It is a Love-story."

And again:—

"Every plant in the world lives for others. It sets aside something, something costly, cared for, the highest expression of its nature. The seed is the tithe of Love, the tithe which Nature renders to Man. When Man lives upon seeds, he lives upon Love. Literally, scientifically, Love is Life. If the Struggle for Life has made Man, braced and disciplined him, it is the Struggle for Love which sustains him."

That a work written in this style, and professing to "readjust the accents" in the theory of evolution, should be popular, is sufficiently conceivable. It becomes, therefore, all the more necessary to say at once that quite apart from what is foolish in the book, what is true in it is in nowise new, and what is new is in nowise true. Prof. Drummond declares that his "discovery" has all but escaped the notice of contemporary evolutionists; whereas the fact is that he has borrowed it from them. In speaking of "the struggle for the life of others" and its basis in reproduction, he perverts the meaning of the word "struggle" as commonly understood by naturalists; and it must also be perfectly obvious that the function of reproduction is intimately associated with the struggle for life, in the proper sense of the word. When Prof. Drummond speaks of this struggle for life as "based on nutrition," we suspect that he has never really grasped its meaning; and our suspicion is confirmed by the way in which he speaks of Mr. Darwin's work in the 'Origin of Species.' In that publication, says Prof. Drummond, Mr. Darwin "offered to the world what purported to be the final clue to the course of living Nature." Mr. Darwin did nothing of the kind. He simply tried to explain why living things fall into certain groups with certain characters and relations. He found an explanation in the "struggle for life," based not on "nutrition," but on the three facts of variation, heredity, and indefinite multiplication, and their interaction with the influence of the environment; with the result that the forms best adapted to the environment tend to survive. The "struggle for life" is simply a metaphorical name for the process which ends in this result. If Prof. Drummond properly understood so elementary a truth of modern biology, he could not speak of the struggle for life as being determined by, or dependent on, "nutrition." It is difficult to know, indeed, what he means by the phrase, unless it is that waste of tissue is repaired by taking food; but that is not a proposition which requires a series of lectures for its due establishment.

Without the grossest abuse of language, altruism cannot be described as a struggle, nor is there anything in its working at all analogous with the working of the struggle for life. To say of a flower which scatters, perhaps, a thousand seeds that it is engaged in a struggle for the life of others may be a pleasing fancy; Erasmus Darwin wrote about the loves of plants; but statements of the kind have nothing whatever to do with science. Prof. Drummond, in rightly observing that maternal care and sympathy are a condition of existence in the infancy of all the higher animals, goes on to declare that any species which neglected this "altruism" was extinguished in a generation. But if, as he wishes to make out, this "struggle for the life of others" is from the very dawn of life intertwined with the "struggle for life," what explanation can he give of the survival of codfish and herrings? Will he describe the production of spawn as an altruistic or ethical process? Or is an oak to be considered as "other regarding," as a moral agent, in the moment when it sheds acorns? Or, again, can either of these operations be fairly described as a "struggle"?

To follow Prof. Drummond through all the confusions and misstatements in this book would be a wearisome business. We content ourselves with pointing out a few of the more obvious errors, whether of view or of fact. He cannot quote Mr. Spencer's well-known phrase about the change from homogeneity to heterogeneity without making two mistakes; and as the book is otherwise well printed, it is impossible to assign the responsibility to any one but the author. He states that the inheritability of acquired characters was an "assumption" of Charles Darwin's, whereas the doctrine in reality belongs to Erasmus Darwin and to Lamarck, and Darwin's opinion on the subject seems to have changed more than once. Prof. Drummond complains that the naturalist does not consider man in all his aspects in the scheme of evolution, and he describes the "root of the error" as lying with Darwin. But Darwin was perfectly well aware of the scope of his theory in 1859, as may be seen by the concluding words of the 'Origin,' and for the last thirty years a host of writers have been engaged on every possible aspect of the human animal. Nor is Prof. Drummond correct in stating that Darwin developed his theory mainly in connexion with "the humbler phases of life." The gradations of structure in the higher animals, and especially between men and apes, played the largest share in it. It might seem from Prof. Drummond's remarks on p. 11, where he talks of evolution giving the human mind "a new dimension," as though the doctrine of evolution were not one of the oldest and earliest of scientific speculations. Again, he talks of "life being controlled by its functions." The functions of an organism are the operations which it performs; in other words, they are the expression, and the only possible expression, of its energy. How, then, can energy be "controlled" by its own manifestations? Prof. Drummond tries to explain what his purport is by referring to the "functions" of a locomotive engine; but that makes matters worse, for the function of a locomotive engine being to propel itself, it is impossible that

that propulsion can be described as controlling the engine. What he doubtless wishes to establish is that an initial cause is identical with a final one. Lastly, he speaks of the reproductive process of self-division in a cell as though it were actually carried out, not as an organic necessity, but "in pursuance of the struggle for the Life of Others"; whereas a little later the account which he gives of this process makes the reproduction of the cell directly dependent on the function of nutrition.

Christianity has often been pronounced to be the perfection and fulfilment of all other religious systems; nor have there been wanting philosophers who have also pronounced it to be the perfection and fulfilment of all systems of philosophy. But it has been reserved for Prof. Drummond to make Christianity entirely congruous with nature. "Up to this time," he remarks in his concluding observations,

"no word has been spoken to reconcile Christianity with Evolution, or Evolution with Christianity. And why? Because the two are one. What is Evolution? A method of creation. What is its object? To make more perfect living beings. What is Christianity? A method of creation. What is its object? To make more perfect living beings. Through what does Evolution work? Through Love. Through what does Christianity work? Through Love. Evolution and Christianity have the same author, the same end, the same spirit. There is no rivalry between these processes."

We do not know whether Prof. Drummond accepts the Pauline account of Christianity, but we may ask how it is possible to reconcile that account with the comparison here suggested. We can ascribe it only to his contention that what he calls the struggle for the life of others has completely vanquished the struggle for life. We are yet a long way from a consummation which, if we attained it, would bring the world to an end. The truth of the whole matter is that Prof. Drummond is afflicted with something like a mania for confusing and identifying things which, so far as human intelligence can judge of them, are essentially different.

*Annals of British Geology, 1892.* By J. F. Blake, M.A., F.G.S. (Dulau & Co.)—We gladly welcome the third volume of Prof. Blake's 'Annals,' and heartily wish it such a success as may secure the continuance of so valuable a publication. There are some who hold that an abstractor who criticizes is lost—like a librarian who reads. Prof. Blake thinks otherwise. On the principle that "thou shalt not muzzle the ox that treadeth out the corn," his mind revolts against the notion that he should undergo all the drudgery, and have none of the fun. Like Tristram Shandy at Lyons, if he has suffered vexation of spirit he compensates himself by taking it out in remarks. It is obviously a pleasure to him to pick holes—the pleasure that a man feels in doing what he does well. It cannot be denied—except, possibly, by some especially thin-skinned writers of papers—that the "Introductory Review," in which he has this year gathered together his keen and suggestive observations, is excellent reading, and adds vastly to the attractiveness of his work. Besides this decided improvement upon the method adopted in the previous 'Annals,' the reader will find the illustrations, of which there are a hundred, much superior to those in the preceding volume. In this form we no longer care to find fault with so unusual and costly an adornment of what is, in fact, before all things, a working bibliography. We

still think, however, that the long lists of fossils which take up so many pages are unnecessary in such a record. Every one must admire the manner in which Prof. Blake manages to seize upon and explain—often much more clearly than the authors themselves—the really new and significant points in the papers abstrated. That he should sometimes be caught napping is only natural where so many subjects are dealt with by one man. Thus in one case he selects for reproduction and special notice a section which was first published about thirty years ago, and ascribes the memoir containing it to the wrong author—to the late Mr. Marley instead of Mr. Merton. Similarly, in the index Mr. R. Howse is credited with a paper by Mr. E. Halse; and in another place Mr. Fox-Strangways is made to appear the author of seven volumes on the Yorkshire oolites instead of two. Careful proof-reading, indeed, essential as it is to the perfection of works of this class, is scarcely Prof. Blake's strongest point, or he would not have allowed seven out of the eight foreign titles in his "Index of Publications" to be misspelt.

*A Pocket-Book of Marine Engineering Rules and Tables.* By A. E. Seaton, M.Inst.C.E., and H. M. Rounthwaite, M.Inst.Mech.E. (Griffin & Co.)—Hitherto marine engineers have been obliged to seek for the tables and formulae referring to their own special work in collections of data amassed for practitioners in all branches of engineering. The present neat and convenient compilation, therefore, supplies a real want. Such a work can only be tested by constant use, and, from the nature of the case, can only attain perfection by constant revision as edition after edition is called for. The names of the compilers are, in this instance, a guarantee of care and thoroughness, and this pocket-book will soon, we have no doubt, be to shipbuilders and marine engine designers what "Molesworth" and "Kinnear Clark" have long been to their confrères. The memoranda appear to be very full and well selected, and the printing—an important matter where so many mathematical expressions and lists of figures are concerned—to be of quite the best description. The little volume is as dainty in appearance as a lady's Prayer Book.

#### ASTRONOMICAL NOTES.

THE planet Mercury will be at greatest western elongation from the sun on the morning of the 9th prox., and may be seen before sunrise a few days on each side of that date; he will at the time be in the constellation Cancer with high northern declination. Venus is still a morning star, in the eastern part of Gemini, from which she will pass into Cancer about the middle of August; on the morning of the 29th of that month she will be very near the moon, which will be new on the evening of the 30th. Mars moves during August from Pisces into Aries, and at the end of it will rise about 9 o'clock in the evening; he will be in conjunction with the moon on the morning of the 22nd. Jupiter rises now about an hour after midnight in the western part of Gemini; by the end of August he will rise at half-past 11 o'clock in the evening. Saturn is still in Virgo, and will be less than 5° due north of its brightest star Spica on the 12th prox., setting then about half-past 9 o'clock in the evening; his conjunction with the moon will take place on the afternoon of the 6th, when Spica will be occulted a little earlier; but though the phenomenon is put down in the *Nautical Almanac* amongst those visible at Greenwich, the time will be too near the middle of the day for it to be seen. The Perseid meteors will be most numerous about the 10th of August; but the moonlight evenings will interfere with the visibility of many of them.

We have received the seventh volume of the *Madras Observations*, containing the results of those of fixed stars observed with the meridian

circle during the years 1880, 1881, and 1882, under the direction of the late Mr. Pogson, and reduced and edited by Mr. Michie Smith, the present Government Astronomer, who is publishing the successive volumes as completed with all commendable despatch. The present deals in all with 9,267 observations, but a considerable number had to be rejected on account of want of experience in the observers. There were also some special difficulties connected with determination of instrumental error; and, on the whole, Mr. Michie Smith fears that the volume compares somewhat unfavourably with its predecessors, though every care has been taken to obtain the best possible results from the data available.

#### Science Gossip.

It is with great regret that we learn of the death, on the 13th of July, of Dr. D. C. Danielssen, at the age of seventy-nine. The name of Danielssen will, with those of Sars and Koren, always be associated with the littoral fauna of Norway, while in more recent years he has been foremost in the exploration of the great depths of the North Sea. From 1864 he was President of the Direction of the Bergen Museum, which owes almost everything to his indefatigable zeal. He was also chief of the physicians who treated the lepers of Bergen.

THE Roumanian Government, according to the Vienna *Neue Freie Presse*, has purchased the splendid scientific library of Prof. Karl Vogt in Geneva. It has agreed to pay that scholar a yearly rent of 12,000 fr. during his lifetime, and in the event of his decease before his wife a yearly sum of 4,000 fr. to his widow.

#### FINE ARTS

##### PERIODICALS.

THE last two volumes of the *Gazette des Beaux-Arts*, 3me Periode, fully maintain its reputation as the leading magazine of its kind. Such modern processes as heliogravure have been freely and judiciously used, while etchers such as MM. Kratke, A. Gilbert, and F. Courboin have succeeded Rajon and M. Gaillard. M. H. Lechat has furnished papers on the statuettes of Tanagra, that "petit peuple des figurines" which have shed a new lustre on the birth-place of Corinna. He dismisses from consideration the archaic "religious" statuettes, and confines himself to the lovely little things in terra-cotta which have enchanted the world. One curious fact is the comparative rarity of male figurines from Tanagra. "Le monde féminin a été particulièrement cher aux modeleurs de Tanagra," and M. Lechat endeavours to account for the fact that in their works we have a sort of *Journal des Modes de Tanagra*. It does not seem to have occurred to M. Lechat, if the damsels of Tanagra were so fair and graceful, what the ladies must have been in Thebes, where even the cold-blooded traveller did not omit to notice the charms of the dame who arranged her *himation* with an irresistible grace, and delighted him by the sound of her voice. While he justly compares the *coroplastics* artists of Tanagra—not one of whose names has survived—with Phidias and Praxiteles, M. Lechat groups them with the vase-painters of Athens. In this we think he is very unjust to the former. M. Beraldi supplies a capital notice of Charlet and his works; M. P. Mantz, the most indefatigable critic in the world, writes with taste and research upon Lagillière and his portraits; M. Henri Hymans discusses 'Le Musée du Prado' in two accomplished papers; and M. S. Reinach writes learnedly upon Gallo-Roman art. Among the others M. Gruyer's criticism on Vittore Pisano is excellent, and



there are some fresh points freshly put. The eleventh volume, which terminated in June last, is more than usually interesting on account of the variety of the subjects. The last portion of M. S. Reinach's learned and curious essay upon 'L'Origine et les Caractères de l'Art Gallo-Romain' deals with that rare master Zenodorus, supposed to have been a Greek settled at Marseilles, who made the first statue executed in Gaul. In his work Egyptian influences are likely to have been by no means absent. The cult of Isis and Anubis is recognizable in Gallo-Roman inscriptions, and M. Reinach calls attention to the colossus of Mercury which Zenodorus, according to the elder Pliny, made for the Arverni. He made a stupendous Nero, 110 ft. high, which after the fall of the emperor was renamed and consecrated to the sun. It remains, however, to be shown of what country Zenodorus was, a point as to which Pliny is silent, as well as to show in what style he worked. Possibly he was an Alexandrian. Numerous Egyptianized figurines and reliefs in terra-cotta and bronze have been found in France, and even in Flanders and Switzerland, so that from their diffusion we may assume their popularity; while it is not difficult to recognize in the sculptures on the great arch at Orange certain conventionalities of technique which are at least quasi-Egyptian, although they may be nothing more than illustrations of that sort of fossilization which occurs whenever art is decadent, to say nothing of the influence of the archaistic mannerisms which, as everybody knows, prevailed under Hadrian and his predecessors. We have not space to follow the able arguments of M. Reinach, but it is right to call attention to the merits of his article. The Louvre is rich in relics of Gallo-Roman art. M. Bouchot has been worthily occupied with 'Le Portrait Miniature en France,' a delightful subject, bristling with difficulties; M. Bonnafé is fortunate in writing about the 'Voyages et Voyageurs' of the Renaissance as regards art matters; M. Raymond's essay upon 'La Sculpture Florentine au XIV<sup>e</sup> Siècle' reaches its fourth instalment, and is competently comprehensive and fresh; and M. de Champeaux's sixteen tasteful articles deplore the destruction, in the last fifty years, of 'L'art décoratif dans le vieux Paris,' the boudoirs, galleries, salons, and salles à manger of Louis XIII., Louis XIV., Louis XV., and the First Empire; but he is still able to enumerate grandiose and ornate masterpieces of Gabriel, Delafosse, Gouthière, and others.

*L'Art.* Tome II. Tome LV. de la Collection. (Paris, Librairie de 'L'Art.')—With this volume our distinguished contemporary completes its nineteenth annual volume, and ceases to appear in its original form as a folio. Henceforth the more convenient royal octavo size will be adopted, the dimensions (but not, we believe, the number nor the excellence) of its plates being reduced; and while the average length of its literary articles will be greater than before, there will be fewer of them. Each of these changes is an improvement, the reduction in size being especially desirable. The delay in the publication of the latest portion of the old series has postponed our comments upon the volume to which it belongs until now. It is equal to any of its recent forerunners, particularly as regards its engraved illustrations of the more ambitious character, while the page cuts, initials, and *cuts de lampe* are as good as ever. Among the etchings one of the happiest is 'The Ladies Waldegrave,' after Reynolds's famous group, spiritedly and beautifully drawn by M. Courty. 'Grande Marée dans La Manche,' a seaside scene, looks brilliant and solid in an etching by M. Bourgeois after M. Hagborg's capital painting in the Salon of 1893. The best plate is M. F. Leenhoff's powerful and characteristic, but slightly sooty 'Le Géographe,' after the

Vermeer in the Baron A. de Rothschild's collection; while M. A. Lalauze's etching after W. Ward's 'Louisa' is acceptable to Englishmen not only on account of its charm, but as the best translation of the well-known portrait of the painter's piquantly pretty relation. The letter-press is amazingly attentive to English art of the last century, including the pastels of John Russell and the portraits in oil of Lawrence and Reynolds. The more important articles comprise the 'Acquisitions des Musées [de France] à la Vente Spitzer,' the notices being critical as well as historical; an account of the dealings of Moreau le jeune with the Académie, by M. A. Moreau; the tomb of G. Du Bellay at Le Mans, by M. Segonzac; and a notice of the brothers Le Nain, by M. Valabrégue.

*The Illustrated Catalogue of the National Society of the Fine Arts, Paris, 1894, and The New Gallery, 1894,* come to us from Messrs. Chatto & Windus. Of the cuts in the former a very large proportion are more illegible and useless than is commonly the case in such publications. What value or charm can there be in such cuts as those which represent M. Haumont's stiff and jejune 'Réverie,' or the awkward and vulgar 'Portrait de Madame R. J.' of M. Duez? How cruel is the libel on M. Dagnan-Bouveret's learned tone-study the 'Marchande de Cierges'! How inadequate is the version before us of M. Dupray's really artistic 'Trompette de Dragons'! These instances might be multiplied by twenty and remain unexhausted. As in the exhibition, so in the illustrations there are examples of exceptional merit—even a few which, in one sense or another, are beautiful; but they are very few. As to the latter volume it is right to say that the cuts, which are not numerous, are far better, clearer, and therefore more veracious and adequate; they will, as a whole, serve as memoranda of an exhibition which they are far from fairly representing, and which is by no means the best of the series to which it belongs. The book is "edited" (what that may mean we cannot say) by Mr. H. Blackburn, who, on the cover, styles himself "Originator of the System of 'Catalogues illustrés,'" a dubious claim, because, to say nothing of auctioneers' catalogues, of which we have a score or two, dating many decades since, an illustrated catalogue of the National Gallery, with good cuts "Drawn from the Originals by John James and William Linnell," was published so long ago as 1854. Even this is not the first example.—*Academy Sketches, 1894* (Allen & Co.), is, like the last, edited by Mr. H. Blackburn, and it is creditable to him. It comprises a selection of cuts (already published, we believe, in another form) from modern pictures in the five largest London exhibitions of the current year. The majority of the cuts are decidedly good, others are simply rubbish.—By much the best, and the most ambitious and high-priced publication of the kind in view, is *Royal Academy Pictures* (Cassell & Co.), being the Royal Academy supplement of the *Magazine of Art*, 1894, a well-printed and richly illustrated quarto, the prints in which are nearly all of them excellent, and, so far as "process" printing can be expected to go, adequately represent a large proportion of the best works of the year. They include Sir F. Leighton's 'The Bracelet,' where, however, the chiaroscuro fails completely; Mr. Marks's 'An Odd Volume'; Sir G. Reid's 'Prof. Blackie'; Mr. Gotch's quasi-Flemish picture of the young Christ, called 'The Child enthroned,' a capital version of a highly interesting though recondite picture; Mr. MacWhirter's 'Fair Strathpey' and his 'Subsiding Flood'; Mr. F. Bramley's pathetic study of an old horse trudging wearily in a sodden road, called 'Evening'; and a score more commendable examples. A certain number of the cuts are not worth mentioning.

#### THE ROYAL ARCHÆOLOGICAL INSTITUTE AT SHREWSBURY.

(First Notice.)

THE annual meeting of the Institute opened at Shrewsbury, on Tuesday at noon, in the Guildhall. Many of the best-known members of the Institute were present; but as Lord Dillon was prevented attending until Thursday, Chancellor Ferguson, as senior Vice-President of the Institute, in a few graceful words (in which he referred to his having been one of the older boys at Shrewsbury School when the Institute visited the town thirty-nine years ago) introduced Sir Henry Howorth as President for this meeting. Sir Henry's address covered a wide area, and was marked by a good deal of originality of thought; but the Guildhall seems acoustically defective, and he was only indifferently heard. The main subject of his carefully argued paper was the methods of archaeological research adopted of late years as contrasted with the less accurate ways of the preceding generation. Sixty years ago the archaeologist was in the main and almost exclusively concerned with classical antiquity, and the British Museum would then have scorned exhibits of British antiquities. The President was, however, severe in some respects upon the British Museum of to-day, and blamed the small amount of attention given to Roman art and its surroundings, as though those of Greece were alone worthy of study. For his part, he thought the times of Marcus Aurelius were just as interesting and just as well worth illustrating as those of Pericles. He defined archaeology as "the study of history by its monuments," and spoke well of the continuity of art and of the survivals of old customs. It seemed, however, a trifle imprudent before such an audience to give as an illustration of survival the visits of Italian peasants to different shrines of the Virgin Mary, comparing them with visits in earlier centuries to different temples of Venus. He concluded with a summary of the little hitherto achieved by archaeology as to the origin of man, and was of opinion that this would always be beyond our ken.

At two o'clock an exceptionally large number of members gathered together at the church of St. Mary to begin a perambulation of the town under the guidance of Archdeacon Lloyd, who was for many years vicar of St. Mary's. St. Mary's, of course, was seen to considerable disadvantage, as the roof is off the nave and the spire undergoing considerable repair. It is a rather curious incident of the visit that another spire, close at hand, and just across the street, that of St. Alkmund's, is also now in the hands of the builders, and a considerable section of the upper part has been taken down. These two truncated spires, with their ragged scaffolding, give to the ancient town a somewhat dishevelled appearance. The archdeacon, in his account of the fabric, spoke particularly of the coloured glass of the chancel, which contains a fine though much restored Jesse east window of English glass, which he satisfactorily proved to be between the dates 1350 and 1353; and another window filled with beautiful glass illustrative of the life of St. Bernard, which came from the Abbey of Altenburg at the time of the French Revolution. Mr. Micklethwaite and Mr. Hope offered some pertinent observations on different details, and drew attention to the curious English alabaster sculptures now placed in the sedilia of the south chancel chapel.

We may pass to the other objects visited by the antiquaries. The castle has been much altered in Jacobean and subsequent times, and is still inhabited; but one of the two massive round towers of Edwardian date yet retains much of its original condition. The lofty Saxon burh, upon which a Norman shell keep seems to have been erected, affords a fine view of the town and immediate district; but the day was gloomy. The old buildings of Shrewsbury's distinguished school, which were con-

verted into a museum and free library in 1882, were mostly rebuilt about 1630. The chief attraction of the antiquarian museum is the collections from Uriconium. The charming old fifteenth and sixteenth century houses in Butchers' Row contain not a single butcher's shop. The church of St. Julian was explained by the Rev. T. Auden, for several years its rector. Shrewsbury possesses the unique honour of having had three pre-Norman collegiate churches within a stone's throw of each other, namely, those of SS. Mary, Alkmund, and Julian. The remains of a "crypt," in the churchyard of old St. Chad's, which was uncovered by the Shropshire Archaeological Society in 1888, were described by Mr. Micklethwaite as originally constructed for a "bone-hole," with an ossuary chapel above it. Dr. Cox remarked that there was a good example of an altar in a bone-hole at St. Mary's, Beverley, which afterwards, as it got full, gave way to an altar in a chapel above it, and that was very likely the case in this instance. The walls were, of course, visited, as well as the fragment of Grey Friars' House and the great abbey church of SS. Peter and Paul, which is all that remains of one of the richest and finest abbeys of the Benedictine Order in England. Until recently the church consisted only of the nave of the great church, but within the last few years Mr. Pearson has built a new chancel. Archdeacon Lloyd expounded the building, whilst further particulars were supplied by Messrs. Micklethwaite and Hope. The so-called remains of St. Winifred's shrine near the north entrance to the nave were pronounced to be half of a stone reredos of late date. The founder of the abbey was Roger, first Earl of Montgomery, who died in 1083, as is stated on a large brass immediately over an effigy, more than a century later in date, on the south side of the nave. The isolated reading pulpit of the monks' frater, now standing in the station-yard on the other side of the road, is the one surviving fragment of the great conventual buildings. A visit to the fine old late Tudor mansion known as the White Hall brought the day's rambles to a conclusion.

In the evening the Architectural Section was opened in the Music Hall by Mr. C. J. Ferguson with a paper of unusual merit and originality. He began by describing Shropshire as an epitome of England, within whose bounds is written an almost complete history of the growth and development of architecture. The Roman changed the face of the country, endowed it with roads, built bridges, founded military stations, and more especially Uriconium, one of the largest cities in Britain. The Northman founded his moated mound or burh at Aston, Cains Castle, Clun, Ellesmere, Minton, Oldbury, Oswestry, Pulverbatch, Quatford, Shrewardine, Teubury, and Whitchurch. The Norman founded great castles from Ludlow to Whittington, as well as many smaller fortresses. His, too, are the great abbeys of Shrewsbury, Buildwas, Haughmond, Lilleshall, and Wenlock, as well as many of the simplest and humblest of the village churches. In succeeding centuries we have—from Stokesay, an almost unique example of a thirteenth century moated residence, to the magnificent remains of Moreton Corbett, a work of the seventeenth century—a complete series of domestic work in stone; whilst alongside of this may be found an equally interesting development of building in wood, of which Shrewsbury supplies so remarkable a list of noteworthy examples. In ecclesiastical architecture, from the work of the Norman to the classic church of St. Alkmund at Whitchurch, the county contains a well-filled series. From this point Mr. Ferguson gave a clever sketch of the rise of architecture, basing it not only on the primitive wooden hut and the almost equally primitive cell, but also on the mud hovel, that required no binding nor tying together, following out this last idea through

the various ranges of brick and concrete. The effect the Roman method (concrete thinly faced with brick) had on our buildings was also ably described. This paper will read well, and ought to secure careful consideration at the hands of architectural students.

Mr. W. H. St. John Hope followed with a long, but clear and by no means wearisome discourse on 'Monastic Arrangement,' illustrated by several large ground plans, &c., which ought to prove of great service to the members in the inspection of the four Shropshire monastic sites which they propose to visit.

On July 26th rain threatened to come down, but the weather cleared after ten o'clock. The carriage round included visits to Pitchford Church, with its early wooden effigy of a knight; Pitchford Hall, an excellent example of a timber-framed house; Acton Burnell Castle, where the Parliament of 1283 held its sittings; Langley Chapel and Hall, associated with memories of King Charles; and Condover Church and Hall, the latter one of the finest examples in England of the Tudor domestic style (1598). The Rev. T. Auden, F.S.A., made an admirable guide throughout the day. In the evening Mr. Stanley-Leighton opened the Antiquarian Section.

THE CAMBRIAN ARCHEOLOGICAL ASSOCIATION  
AT CARNARVON.  
(Second Notice.)

THE excursion on Wednesday, July 18th, was in a south-westerly direction to Clynog Fawr and Tre'r Ceiri. At Clynog Fawr the principal objects of interest were the collegiate church, St. Beuno's Well, and the cromlech. The church was described by Mr. Harold Hughes. The building is cruciform in plan, and is the most perfect specimen in Wales of a church in the Perpendicular style, all erected at one time, and without any modern alterations or additions. St. Beuno's Chapel is of the same period as the rest of the church. It stands by itself on the south side of the tower, from which it is approached by a passage roofed with stone. An ancient chest, covered with a number of rusty iron hinge straps, locks, and bars, is preserved in the vestry. This is the Cyff-Beuno for the reception of offerings made to the saint, the result of the sale of calves and lambs born with a natural mark on the ear known as "Nod Beuno," which were brought to the church on Trinity Sunday, the anniversary of the saint. The most interesting object seen in the church was a mazer bowl of wood, mounted with silver, and inscribed—

Tu Nazarenus Rex Judeorum  
Fili dei—Misereere mei.

The cromlech at Clynog Fawr is remarkable as being the only instance in Wales where artificial sculpture occurs on a megalithic monument. The cap stone has upon its upper surface at least seventy cup markings, which are in two cases connected by grooves. In Brittany, when cup markings are present on a dolmen, they are usually found on the under side of the cap stone, not on the top, as at Clynog Fawr. Those who believe that the Welsh cromlechs were never covered by a mound of earth may think that the existence of cup markings on a portion of the cromlech that would be concealed from view by the mound lends support to their views.

After inspecting the ALIORTVS ELMETIACO inscribed stone in Llanaelhiarn Church the ascent of Tre'r Ceiri was commenced, and the summit, 1,591 ft. above the sea, reached after a steep climb up the south-eastern side of the mountain. The mist in which the top of the mountain was veiled throughout the day was so thick that it was only possible to obtain a very imperfect idea of the magnitude of the great prehistoric stronghold, by seeing it bit by bit. The city of Tre'r Ceiri—for such it is, although situated on the top of a mountain—is far and away the finest thing of the kind in Great

Britain; and the only other forts surrounded with dry-built stone walls that can at all be compared with it are Dun Aengus, and one or two similar structures in the Aran Islands off the coast of Galway. Tre'r Ceiri is still entirely at the mercy of mischievous tourists, whose idea of amusement is to pile up the stones in heaps on the highest portions of the rampart and otherwise damage the walls of the fortress and the houses within it. Strong protests were made during the meeting against allowing such vandalism to be continued unchecked.

On the return journey to Carnarvon, a slight detour was made in order to visit Dinas Dinlle, an ancient British earthwork by the seashore, which appears to have been made use of during the Roman occupation.

The excursion on Thursday was in a north-east direction, to Beaumaris, Penmon, and Ynys Seiriol, going by Bangor, and returning by Plas Newydd and across the Menai Straits to Port Dinorwic. Puffins' Island, or Ynys Seiriol, is reached by walking three-quarters of a mile from Penmon, and rowing in a boat about half a mile across the narrow bit of sea between it and Anglesey. A solitary tower, of the same design and age as the one at Penmon, is all that now remains of the church and other buildings on the island. Penmon Church was described by Mr. Arthur Baker, and the pre-Norman crosses by Mr. Romilly Allen. Beaumaris Church has very few points of interest about it, with the exception of a sixteenth century brass and a fifteenth century altar tomb of alabaster with the effigies of a knight and a lady upon it. Amongst the figures round the sides and ends is St. Christopher carrying the infant Saviour. Beaumaris Castle and the Plas Newydd cromlech are too well known to need description.

On Friday the excursion was by carriage in a south-east direction to Llanberis, visiting Dinas Dinorwic and Dolbadarn Castle on the outward journey, and the Roman inscribed stone at Llanrug on the return journey. This excursion gave the Irish visitors an opportunity of admiring the Pass of Llanberis and the great Dinorwic slate quarries; but the antiquities, with, perhaps, the exception of Dinas Dinorwic, were hardly worth driving over so large an extent of ground to see.

At the evening meeting on Friday the papers were of a popular character and illustrated by limelight views. Mr. J. L. Robinson explained the working of the Antiquarian Photographic Survey of Ireland, and exhibited several albums of the subjects already taken, and showed how the pages of the album could be rearranged when it became necessary to classify them. The Rev. Denis Murphy, S.J., delivered an admirable extempore lecture on 'Irish Art as shown on Irish Crosses,' and threw on the screen an exceedingly good representative series of pictures of the most noted monuments of this class in Ireland. He endeavoured to trace the development of the more elaborate forms of crosses, like those at Monasterboice or Clonmacnoise, from the plain Latin cross, thus reversing the order of things which really took place. Prof. Rhys read a summary of a paper on the traces of Irish place-names and personal names in Wales. He said that he had changed his opinion on the subject of Irish influence in Wales, and now accepted the view taken by the Bishop of St. David's many years ago. As instances of Irish names occurring in Wales he mentioned Clegr Foia, near St. David's, and stated that he had found the name Cuchullin in the 'Book of Llandav.' Sir Llewelyn Turner spoke in favour of endowing the Carnarvon Museum in order to enable the collections which are now stored away in boxes to be properly displayed.

A few of the more enthusiastic members remained at Carnarvon on Saturday, and visited the Castle, Llanbeblig Church, and the site of Segontium, but the majority left by an early

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train. A portion of the Irish contingent visited Chester on Saturday.

## NEW PRINTS.

MANY fine etchings and a smaller number of choice line engravings have from time to time been published after pictures by Meissonier. Among the best of the former we reckon several works of Rajon, as well as the exquisite 'At the Window' ('L'Homme à la Fenêtre') with which Le Rat outdid himself and nearly all the etching world, old and new, who have attempted to do justice to the fineness and finish of Meissonier with the needle. Of this class of works we have from Messrs. Bousso, Valadon & Co. a new specimen in a vellum proof with the *remarque* (a flagon and drinking glass) taken from a plate (4½ in. by 6 in.) most delicately and laboriously etched by M. Champollion. Following the initiative of Gerard Dou, his chief model, Meissonier painted the interior of a French room of the sixteenth century, and at a table near the heavy mullioned casement has placed a young man in the costume of c. 1760, who, having finished a frugal breakfast, loiters over a book, and deliberately peels an apple. The design is as appropriate as the composition; so are the chiaroscuro and the expression. M. Champollion's version embodies all that could be desired for a Meissonier—this is the highest praise we can offer—except that, though not at all deficient in clearness and brilliance, it is a little blacker than it need be. From the same firm we have received ten "Estampes Miniatures," reproductions in small from capital pictures, sentimental, voluptuous, humorous, and tragic, and all acceptable and veracious, though somewhat monotonously translated into black and white.

Mr. F. T. Sabin (Shaftesbury Avenue) sends us 'A Full-length Portrait of Miss A. Rehan as Lady Teazle,' engraved in stipple by Mr. E. Stodart and printed in transparent colours, so as to give the clear and bright effect of one of those "tinted drawings" which were in vogue in her ladyship's day, when fashionable beauties wore silks of pale hues deftly painted by hand with flowers *au naturel*, dainty laces, and long mittens, and their dresses were cut very low in the neck. We are grateful for an artist's proof of this clever and pretty work.

Among Mr. Lefèvre's recent publications is a reproduction (19½ in. by 13½ in.) by Mr. J. Dobie of Mr. Dendy Sadler's humorous 'Everything to my Wife!' the interior of a lawyer's office where that worthy is taking instructions for his client's will. Of the print we have received an artist's proof with the *remarque*, a significant purse half opened to show the coins within. The engraving does justice to the humour and spirit of the picture, the expressions of the faces, and the characteristic firmness, not to say hardness, of the painter's touch, yet the tones of the picture are not quite sufficiently differentiated; accordingly Mr. Sadler's chiaroscuro (a quality in dealing with which he succeeds but imperfectly) suffers a little in Mr. Dobie's hands. In other respects there is nothing to be found fault with in this print.

'A Court of Arbitration' is the ironical title of a picture by Mr. W. Weeks, of which an artist's proof of a plate mezzotinted by Mr. C. A. Jenkins lies before us. Three dogs, having submitted the possession of a bone to a raven, who is perched on the back of a chair, await his award concerning it. We are not deeply enamoured of the subject, yet we admit Mr. Weeks's humour in treating it, his tact in designing dogs of different characters, and his skill in painting them. The mezzotint is very good, despite some thinness in the modelling and poverty in the tones of the work at large. Mr. H. Littaur, George Street, Mansion House, is the publisher.—Two bright and solid proofs of etchings come to us from the office of L'Art. The first reproduces 'Le Chat malade' of M. Ribot, and is the work of M. C. Giroux, a

somewhat heavily touched and black example, distinguished by considerable strength of draughtsmanship and a good deal of skill in the treatment of an awkward and unpromising subject. The second is Madame L. Valmon's version of M. C. Lapostolle's well-composed and effective picture of 'Le Port St. Nicolas, Paris,' and it renders the luminousness of the original with considerable success.

A SECOND OGAM INSCRIBED STONE  
AT LEWANNICK.

On the 7th of June, 1892, Mr. Arthur G. Langdon was fortunate enough to discover the first Ogam inscribed stone in Cornwall. It was of the bi-literal and bi-lingual type common in South Wales, one inscription being in Ogams and the other in debased Latin capitals. The former read *INGENAVI MEMOR*, and the latter *INGENVI MEMORIA*.

Since that time the Rev. W. Jago and other distinguished archaeologists have visited the place, but no one has hitherto noticed that there was a second inscribed stone of the same kind built into the north porch of Lewannick Church. It is in two pieces, one built into the east wall of the porch (upside down), and the other into the north wall, to the left of the outer doorway. In both cases the stones are close to the ground. When placed together the following inscription in debased Latin capitals can be read on the exposed faces of the fragments:—*IACIT VLCAgni*, and above the *r* of the first word four very distinct Ogam scores can be seen on the angle of the first fragment. The discovery, which is one of the most important recently made in Cornwall, came about as follows.

Mr. F. H. Nicholls, who carries on the trade of a stonemason at Lewannick, has recently been employed to make a monumental cross, with interlaced ornament upon it, from the designs of Mr. A. G. Langdon. He was greatly interested in Mr. Langdon's first discovery, and having once got to know what an Ogam inscription was like, he has kept a sharp look out for anything in the shape of an inscribed stone. On the 17th of July he wrote to inform Mr. Langdon that he had found what he believed to be an inscribed stone built into the porch of Lewannick Church. Mr. Langdon sent him down the materials required for taking the rubbing from which the reading already given was obtained. Mr. Nicholls, with characteristic modesty, says in a letter to Mr. Langdon, dated July 19th, "I must say that no credit is due to me, as I have passed the porch hundreds of times, and should never have dreamt about any such thing without your schooling during the past twelve months." Nevertheless, Mr. Nicholls has made a discovery that had escaped the eyes of professed antiquaries specially on the alert, one of whom at least would have given half his possessions to have been the finder.

The name *VLCAgni* occurs also on the Nanscow stone in Cornwall, on a stone at Llanfihangel-ar-Arth in Carmarthenshire, and on one of the roofing slabs of the Ballyhank rath-cave, co. Cork, now in the Museum of the Royal Irish Academy at Dublin. The *c* is of the peculiar sickle form. Prof. Rhys, in his 'Lectures on Welsh Philology,' p. 398, says that the nearest form of the name *Ulcagnus* which survives in Wales is to be found in *Llechylched* and *Cefn Ammwlch*.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following pictures, from various collections: G. Morland, The Old Watermill, with peasants leading a donkey in the foreground, 504*l*. J. Stark, A River Scene, with water-cart and cattle, 123*l*. P. Chalmers, The Old Widower, 126*l*. G. Romney, Mrs. Thornhill, wife of Thomas Thornhill, Esq., 1,207*l*.; Thomas Thornhill, when a child, 577*l*.

Messrs. Sotheby, Wilkinson & Hodge sold the first portion of the collection of English coins

formed by the late Mr. Henry Webb, of Redhill, on July 9th and succeeding days. The prices realized by the more important pieces were as follows: Eustace, *obv.* Eustacius, half-length figure, &c.; *rev.* Eboraci. ed. ts., &c., 21*l*. Henry IV., Groat, trefoil on the king's breast, 12*l*. 15*s*. Farthing, m.m. cross, 15*l*. 15*s*. Richard III., Half-Groat, m.m. rose and sun united, 12*l*. 15*s*.; another, with pellet in spandril under the king's bust, 12*l*. 17*s*. 6*d*. Henry VII., Third Coinage, the "Septim" Shilling, 28*l*. Sovereign, m.m. lis, 21*l*. 10*s*. Edward VI., Second Coinage Crown, 1552, 10*l*. Half-Crown, m.m. Y, 1551, 14*l*. Mary, Sovereign, 14*l*. Philip and Mary, Half-Groat, m.m. lis on obverse and reverse, 10*l*. 5*s*. Penny, same type and mint mark, 9*l*. 5*s*. Elizabeth, Half-Crown, m.m. 2, 15*l*. 10*s*. James I., Second Coinage Crown, m.m. lis, 15*l*. 10*s*. Thirty-Shilling Piece, with the back of the chair plain, and m.m. trefoil on both sides, 13*l*. 15*s*. Spur Ryal, 14*l*. 5*s*. Fifteen-Shilling Piece, m.m. spur rowel, 18*l*. Charles I., Tower Crowns, m.m. portcullis, 23*l*.; m.m. crown, 17*l*. 10*s*.; m.m. anchor, 10*l*. 10*s*. Tower Half-Crowns, m.m. lis, 28*l*.; m.m. rose, 16*l*. 15*s*.; m.m. harp, 35*l*.; m.m. tun, struck on a diamond-shaped piece of silver, 20*l*. 10*s*.; m.m. triangle, struck on a square piece of silver, 11*l*. Tower Shillings, m.m. eye, 14*l*.; m.m. portcullis, 18*l*.; m.m. harp, 10*l*. Tower Sixpence, m.m. plume, 20*l*. Tower Half-Groats, m.m. portcullis and harp, 11*l*. 10*s*. (Mr. Webb's series of the Tower silver coinage was one of the finest in private hands, and realized a total of 472*l*. 15*s*.) Chester Mint Half-Crowns, m.m. three gerbs, 11*l*.; another, slightly varied, 11*l*. Exeter Mint Half-Crowns, m.m. rose, horse's tail not twisted, 25*l*. 10*s*.; another, m.m. on obverse rose, on reverse Ex., 24*l*. Shilling, with the declaration on the reverse, with 1645 underneath, 12*l*. 5*s*. Oxford Mint Twenty-Shilling Piece, of fine work, 1642, 37*l*.; another, 1643, 14*l*.; another, but of finer workmanship, 1644, 35*l*.; another, with king and horse of the Tower Mint type, 1642, 12*l*. Half-Pound, 1642, 10*l*. Half-Crown, 1643, 10*l*. 15*s*. Shilling, 1644, 17*l*. 10*s*. Three-Pound Piece, 1643, 14*l*. 10*s*. Siege Pieces: Beeston Shilling, 25*l*. Rebel Half-Crown, 12*l*. 10*s*. Scarborough Sixpence, 18*l*. 10*s*. Commonwealth, Pattern Half-Crown, by Ramage, 1651, 25*l*. 10*s*. Pattern Sixpence, by Ramage, 1651, 10*l*. Pattern Half-Crown, by Blondeau, 1651, 15*l*. Oliver Cromwell, Crown, 1658, 13*l*. 10*s*.; another, 12*l*. Tanner's Crown, plain edge, 14*l*. Pattern for a Ninience, 1658, 10*l*. 10*s*. Charles II., Half-Crown, first coinage, 16*l*.; another, second coinage, 10*l*. Crown, 1662, 12*l*. 10*s*. The Petition Crown, 1663, a fairly good specimen from the Edmonds, Dimsdale, Thomas, Cuff, Wigan, Yorke Moore, Marsham, and Clarke cabinets, 250*l*.; the last three times this coin has been sold it realized respectively 86*l*. 290*l*. and 100*l*. Proof of the Crown of 1662, 17*l*. 10*s*. George III., Wyon's Pattern Crown, "Incorrupta Fides Veritasque," 25*l*. 10*s*. Pistrucci's Pattern Crown, 1818, 17*l*. 15*s*. Pattern Crown, 1520, 14*l*. 5*s*. Tanner's Pattern Double Guinea, 1778, 18*l*. "Standard" Guinea, 1813, 11*l*. 15*s*. Proof in gold of the Bank Token for 5*s*. 6*d*. 1811, 24*l*. 10*s*. George IV., Mill's Crown called "Whiteave's Pattern," 12*l*. 12*s*.; another, 26*l*. Wyon's Pattern Crown, 1825, 13*l*. 15*s*.

## Fine-Art Gossip.

The picture bought for the National Gallery at Lady Eastlake's sale, and painted by Filippo Lippi, is, with the title 'The Virgin and Child with the Infant St. John' and the number 1412, hung in Room III. at Trafalgar Square. It was in a very bad state when bought, and has been restored by laying down the paint which had flaked up; some old repaints it was thought better not to touch

In Room XIV., No. 1422, is 'The Holy Family,' by E. Le Sueur (1616-1655). The Virgin rests her foot upon a stone, and holds the infant Christ upon her knee; St. John kneels close by; St. Joseph stands behind the group. This picture is the gift of Mr. Francis T. Palgrave, and, if on no higher account, is interesting on historical considerations and as illustrating the fossilization of art in the academic decline; otherwise it is not an adequate example of Le Sueur's capacity.

AMONG the by no means numerous distinctions awarded to English exhibitors at the late Salon is the "Mention Honorable" which Mr. Brett obtained for his 'Pearly Summer,' the large, brilliant, and sunny calm at sea, which our readers remember as No. 153 at the Academy, 1893.

M. EDMOND GUILLAUME, the eminent architect, died in Paris last week. He was born in 1825 at Valenciennes, and gained the Grand Prix de Rome after studying at the École des Beaux Arts. In 1861 he was sent to Asia Minor on an archaeological mission, and in 1863 carried off a medal at the Salon. He obtained the Legion of Honour in 1866, and became inspector of the palaces of St. Cloud and La Malmaison in the following year. He was made architect of Versailles in 1879, and of the Louvre in 1881. Three years later he was appointed Professor of the Theory of Architecture at the École des Beaux-Arts.

THE decease is also announced of the well-known archaeologist Heinrich v. Brunn. Born near Dessau in 1822, he studied at Bonn under Welcker and Ritschl, and subsequently lived for ten years in Italy, mostly at Rome. After some three years spent at Bonn as a *privat docent* in archaeology, he went back to Rome as secretary of the German Archaeological Institute. In 1865 he became Professor of Archaeology at Munich; he was also appointed Keeper of the Coins, and in 1867 of the collection of vases, and in 1888 head of the Glyptothek. His reputation was made by his 'Geschichte der griechischen Künstler,' issued between 1853 and 1859 in two volumes; he was also appointed Keeper of the Coins, and in 1867 of the collection of vases, and in 1888 head of the Glyptothek. His reputation was made by his 'Geschichte der griechischen Künstler,' issued between 1853 and 1859 in two volumes; a second edition appeared in 1889. Among his other writings may be mentioned 'I rilievi delle urne etrusche,' 'Probleme in der Geschichte der Vasenmalerei,' 'Die kunstgeschichtliche Stellung der pergamenischen Gigantomachie,' and 'Griechische Götterideale in ihren Formen erläutert.' He also published 'Denkmäler griechischer und römischer Skulptur.' He was a large contributor to the *Transactions* of the German Archaeological Institute and the Munich Academy.

THE French School at Athens are about to begin excavations at Tegea in Arcadia.

THE Swedish archaeologist Prof. Winter, who is excavating on the site of the temple of Poseidon in the island of Poros, has already laid bare the whole *peribolus* of the sanctuary, in which he has found an altar. Within the *cella* of the temple is a mediæval tomb. Among the objects found the most noteworthy are some coins and the head of an owl of excellent workmanship.

DR. TARAMELLI, of the Archaeological School of Rome, has gone to Crete for the purpose of studying the prehistoric antiquities of the island. He will be further engaged in preparing for publication an account of the chief antiquities possessed by the various collections of the place. Dr. Mariani, of the same school, has just published his report on the ancient city discovered by him near Candia, which he thinks may be identified with Apollonia, and with the primitive site (afterwards changed) of Tyllissos. He is now preparing for publication a memoir on various Cretan antiquities, some of which are hitherto undescribed objects in the museum of the Greek Syllagos.

M. ROUGELET, who gained a medal at the Salon des Champs Élysées in 1893 for his group of sculpture representing Hero and Leander, died of paralysis last week.

PHOTOGRAPHS have been produced at Constantinople of the large collection of Seljuk, Turkoman, and Ottoman coins in the Imperial Museum there, and an album has been presented to the Sultan, together with a special catalogue of the antiquities in the Museum. In consequence of this a further grant of 150*l.* has been made to print a catalogue of the general antiquities, and one of the numismatic collections. There has been brought to the Museum the head of a statue, supposed to be of a Jupiter, from the excavations going on at Hissarlik.

## MUSIC

### THE WEEK.

COVENT GARDEN OPERA.—Production of 'The Lady of Longford.'

THAT Herr Emil Bach is a most earnest and painstaking musician must be readily admitted; but until recently he has evinced overweening ambition, both in his compositions and in his labours as a pianist. This charge, however, cannot be brought against him with regard to his latest effort in operatic writing, which was presented at Covent Garden on Saturday last. 'The Lady of Longford,' a one-act tragic opera, the libretto of which is from the joint pens of Sir Augustus Harris and Mr. Frederic E. Weatherly, and the Italian version by Signor Mazzucato, should be tenderly treated, if only on account of its brevity, for it occupies but three-quarters of an hour in performance. The period is that of the great Civil War. After the disastrous defeat of the Royalists at Naseby, the Earl of Longford flies to his seat, hotly pursued by the Roundheads, Cromwell having put a price on his head. The Cromwellian colonel, struck by his wife's beauty, offers life to her husband if she will give him "an hour of her love." She indignantly rejects his proposal, and after a rather pretty scene, in which the fugitive, his wife, and their child Muriel take part, the Roundhead returns, having fruitlessly searched for the earl, and forces his unwelcome attentions on the countess. She cries for help, and her husband, emerging from his hiding-place, challenges the would-be seducer to single combat. The earl is mortally wounded, the colonel rushes to embrace the wife, and is killed by her with a dagger thrust. On this gloomy story Herr Emil Bach has engrafted some music which, it is generally agreed, is decidedly superior to that of his previous opera 'Irmengarda.' He still displays some fondness for abrupt and unnecessary changes of key; but this weakness is far less conspicuous and unpleasant than in the earlier work. Leading themes are used sparingly, the most important being that with which the Republican's words are associated, "Man's but mortal, my dear madam," a melodious phrase, which, however, is used perhaps too frequently. Mention may be made of the tender music with the child, and the impassioned duet between the colonel and the countess, as showing that Herr Bach is progressing, though 'The Lady of Longford' cannot be described as a masterpiece, and there is nothing in the orchestration that may be described as original, the influence of Wagner, Gounod, and Massenet being perceptible by turns. Full justice was rendered to the little opera by Madame

Eames, M. Alvarez, M. Édouard de Reszka, and little Miss Evelyn Hughes.

#### NEW PUBLICATIONS.

*The Cathedral Paragraph Psalter.* Edited by the Rev. J. Troutbeck. (Novello, Ewer & Co.)—Few of those possessing musical or literary culture who worship habitually or even occasionally in our cathedrals or collegiate churches can have failed to note that the musical rendering of the Psalms is frequently deplorable, particularly in the matter of accentuation. Pointed psalters have been issued, and have obtained wide circulation, in which the most elementary rules with respect to English accent are violated, one of the most popular being that in which the stress is throughout placed upon the last section of three-syllabic words such as "righteousness," "truthfulness," &c. To say that we agree absolutely with Dr. Troutbeck's system would be too much, but the book is one that should be carefully read by organists and choirmasters, for, as he says, it is the outcome of many years of study, reflection, and experience. The accent marks have disappeared, for good and sufficient reasons, but he has given instead musical notes of the exact value to be observed in the words immediately preceding the cadences in the two sections of each verse. Adopting the plan followed out in Bishop Westcott's 'Paragraph Psalter' of grouping the verses, the editor has further suggested many details with respect to the proper interpretation of the Psalms, and his book should be in the hands of every clerical and lay Churchman.

WE have on our table *The Sacred Festival Drama of Parsifal*, an essay on Wagner's last work, by Charles T. Gatty (Schott & Co.); *Le Drame Wagnérien*, by Houston Stewart Chamberlain (Paris, Léon Chailley); *Jottings on Piano-forte Playing*, by W. H. Webb (Weekes & Co.); *Ruskin on Music*, a series of extracts on the art from Ruskin's works, edited by A. M. Wakefield (George Allen); *Le Théâtre de R. Wagner: Essai de Critique littéraire, esthétique et musicale de Tannhäuser à Parsifal*, by Maurice Kufferath (Paris, Fischbacher); *A Short Historical Account of the Degrees in Music at Oxford and Cambridge*, with a chronological list of graduates from 1463, by C. F. Abdy Williams (Novello, Ewer & Co.); *Military Music*, a history of wind instrumental bands, profusely illustrated, by J. A. Kappey (Boosey & Co.); *Roll of the Union of Graduates in Music for 1893-4* ('Musical News' Office); and *Richard Wagner's Prose Works*, Vol. II., translated by William Ashton Ellis, containing "Opera and Drama," with an interesting and instructive preface by the translator (Kegan Paul & Co.).

#### NEW ORGAN MUSIC.

*Original Compositions.* By S. S. Wesley. (Novello, Ewer & Co.)—Dr. G. M. Garrett has rendered a service to organists by editing the fifteen books in this series of pieces by one of the most gifted English organists of the present century. Though perhaps less richly endowed as a composer than his father, Samuel Sebastian Wesley wrote some beautiful and expressive service music, which may be still frequently heard in our collegiate and cathedral churches. His compositions for organ solo, however, are little known, but they are now readily available. Players may be recommended to try, for example, No. 6, 'Choral Song and Fugue in c,' as a fine example of Wesley's skill and freshness in this class of writing. The result will probably be to desire acquaintance with more from the same source.—We have also from the same firm Nos. 179 to 200 of *Original Compositions for the Organ*, containing pieces in various styles by contemporary composers, including Messrs. B. Luard Selby, William Cresser, Edward Cutler, Hamilton Clarke,



John E. West, Otto Dienel, E. Duncan, and Alfred Redhead; Nos. 13 to 18 of *Arrangements*, by George C. Martin, consisting of excerpts from Gluck, Gounod, Couperin, and Corelli, some of which are scarcely suitable for the organ; Book 15 of *Soft Voluntaries*, by George Calkin, containing six tastefully written little pieces; and a transcription by Messrs. J. B. Lott and C. C. Palmer of Dr. Mackenzie's favourite 'Benedictus' for violin.

#### CHESTER MUSICAL FESTIVAL.

DURING the period comprised within 1772 and 1829, it is recorded that the earlier series of festivals held in the Cestrian city sustained the musical reputation of the district, while they kept well in line with the great gatherings of Yorkshire, Manchester, and Liverpool. But evil days loomed upon the cathedral of St. Werburga, and after rather over half a century of good work these musical meetings were doomed to be numbered with things of the past, of which only the programmes and reports of the day survive. A period of dulness fell upon Chester for just fifty years thereafter, and it was in 1879 that the present organist, Dr. J. C. Bridge, designed the triennial revival in a meeting which lasted over only two days. Since then the festivals have maintained an unbroken record, and the first effort of the present directors has been followed by a succession of performances which, if not claiming the importance of those of the Three Choirs, have at least done much to benefit a district where the chances of hearing good music are not occurrences of every day. For the first of the present festivals boy sopranos were exclusively employed, and their vividly bright quality of tone was one of those things which haunt the memory. Since then women have taken the place of the singing lads, and the platform has, within the past six years or so, been placed at the west end of the cathedral instead of round about the choir, as was originally the case, and the gain has been considerable from most points of view.

In a space sufficiently ample to accommodate a chorus and orchestra numbering three hundred performers, and yet so walled in as to consolidate the delivery of sound, was the festival of the present year opened on Sunday last, when, as has become the custom, Mendelssohn's 'Hymn of Praise' was given without any charge being made for admission. To say that the performance was perfect would be altogether beyond the mark; but it proved impressive, and gave evident pleasure to a vast concourse of hearers, a large percentage of whom were presumably accustomed to forms of service other than those prevailing at the shrine of St. Werburga. A couple of days more devoted to rehearsal brought well into touch the choral and instrumental forces, and on Wednesday Mendelssohn's 'Elijah' was accorded a highly creditable rendering. Indeed, with regard to such scenes as that before the priests of Baal, of the appearance of the Most High in "a still small voice," and lastly, of the ascent of the prophet to heaven, it is impossible to speak in terms of too great praise. The chorus was strong in sopranos and tenors, but the power of the contraltos might have been increased with advantage, while the basses were somewhat deficient in depth. All such shortcomings may, however, be readily forgiven in view of the excellent intention which was a characteristic of every phase of the oratorio, firmness of attack and, except for a very occasional falling off, truth of intonation being admirable. In regard to the band, it must be said that the strings were not strong enough for their work, and this should be seen to on another occasion—a dozen or so of first and about an equal number of second violins being far below the requirements of a festival orchestra. Dr. J. C. Bridge may, however, be congratulated upon the work done under his direction so far,

and the principals—Mesdames Anna Williams and Marian McKenzie, and Messrs. Iver McKay and Andrew Black—are alike entitled to high recognition, the only blot on the scutcheon being the introduction of a male alto in the double quartet.

In the evening the programme comprised Beethoven's c minor Symphony, of which a very good account was given by the orchestra, led by Mr. Willy Hess, who had had to absent himself from his post in the morning because of a command to play before the Queen on the previous evening. Mendelssohn's "Hear my prayer" brought to the front Miss Fanny Moody, and Mr. Willy Hess gave an undeniably artistic reading of Max Bruch's 'Adagio Appassionato' for violin and orchestra.

It was late when Verdi's 'Manzoni' Requiem was commenced, the principals in this composition, which marks a distinct epoch in the life-work of the Italian composer, being Mesdames Antoinette Trebelli and Anna Williams, and Messrs. Edward Lloyd and Bantock Pierpoint—as acceptable a quartet as could be suggested. The chorus, who had had an easy task so far, fairly let themselves out in the "Dies Iræ"; but the prominent and not too tuneful effect of the trumpets, which should have been partly *cantato*, or in the distance, was not pleasant. On the whole, however, the work brought worthily to a close the proceedings of the first day of this year's Chester Festival.

W. A.

#### Musical Gossip.

M. DELAFOSSE, who gave his second recital at the new Salle Erard on Thursday afternoon last week, is a powerful pianist, but so far as present experience enables us to form judgment he has more of the qualities of a virtuoso than an artist. Tausig's abominable distortion of Weber's 'L'Invitation à la Valse,' and various more or less showy pieces by Dubois, Chaminade, Chopin, and Liszt enabled him to display executive abilities of no ordinary kind, and that is the most that can be said at present. Madame der Veer-Green, a mezzo-soprano with a well-trained voice of pleasant quality, sang airs by Lalo, Tosti, and Bemberg with much effect; and M. Léon Gozlan's amusing sketch 'La Pluie et le Beau Temps' was excellently rendered by Madame Sarah Bernhardt and M. Guityry.

THE orchestral concert given at the Royal College of Music on Thursday last week, under the direction of Prof. Villiers Stanford, was in every respect highly commendable. The well-trained orchestra, consisting mainly of pupils, male and female, rendered Mendelssohn's 'Italian' Symphony and Cherubini's 'Anacreon' Overture with much spirit and precision, and the sextet "Sola, sola," from 'Don Giovanni,' was creditably sung. Miss Maud Branwell, in Brahms's terribly difficult and not altogether grateful Pianoforte Concerto in d minor, Op. 15, and Miss Marie Motto, in the first rather gloomy movement of Max Bruch's Violin Concerto in d minor, Op. 44, evinced more than average promise; and Cherubini's air, "Non se più," from 'Le Nozze di Figaro,' was pleasingly sung by Miss Maud Hobson.

ONE of the last chamber concerts of the season was that given by the Misses Rose L. and Ottilie Sutro at the Steinway Hall on Friday afternoon last week, the programme consisting entirely of music for two pianofortes. It included a concerto by Bach and minor items by Chopin, Heller, Reinecke, and composers of lesser note. In all the *ensemble* was remarkably good, the executants having evidently well rehearsed together.

THE last Royal Academy of Music concert for the season was given in St. James's Hall on Tuesday afternoon with an orchestra of ninety players, consisting mainly of male and female students. Of the solo instrumental performers

perhaps the best were Miss Llewela Davies (Macfarren scholar) in Schumann's Pianoforte Concerto; Mr. Gerald Walenn in an Allegro Moderato, more remarkable for its themes than for sound workmanship, composed by himself; and Miss Margaret Moss in two movements from Chopin's Pianoforte Concerto in e minor. Miss Marion V. E. Perrott and Mr. Charles W. Clements displayed promise as vocalists, and Mr. Charles Macpherson much promise as a composer in a "Highland" Suite in a for orchestra. Dr. A. C. Mackenzie was the conductor.

It is said that Madame Gounod, the widow of the deceased composer, and her son M. Jean Gounod, are preparing a memoir of the great French musician. This could scarcely fail to prove interesting.

VERY little interest seems to have been taken in the commemoration of the tercentenary of the death of Orlando di Lasso at Munich, the number of performers exceeding that of the audience. The performance included a new 'Hymn to Music,' by Rheinberger, and Beethoven's 'Choral' Symphony, the latter a somewhat curious choice for such an occasion.

THE Bayreuth Festival commenced on Thursday last week with 'Parsifal.' Opinions are by no means unanimous as to the merits of the performances so far, but we shall take an early opportunity of offering direct criticism, especially with reference to the first production of 'Lohengrin' at the Wagner Theatre.

PROF. C. MÜLLER, who has been active at Frankfurt-on-the-Main for about a generation as music director, died at that place on the 19th inst., at the age of seventy-six. He was the author of a few compositions only, but did much good service by his practical activity as conductor, more especially as regards the compositions of Bach and the symphonies of Mendelssohn and Schumann.

#### DRAMA

*The Cambridge Shakespeare: Édition de Luxe.* Vols. V.-XX. Edited by W. Aldis Wright. (Macmillan & Co.)

*The Whitehall Shakespeare.* Vols. I.-III. Edited by H. A. Doubleday, with the Assistance of T. G. Foster and R. Elson. (Constable & Co.)

*The Temple Shakespeare.* Vols. I.-V. Edited by Israel Gollancz. (Dent & Co.)

IF we may judge from the constant stream of new editions of his works which issue from the press, it is evident that publishers do not agree with theatrical managers that "Shakespeare spells ruin."

Of the first on our list of these new editions it is not necessary that we should speak at length; we expressed our admiration of its beauty and utility in December last, shortly after the issue of the first four volumes: 'The Cambridge Shakespeare' takes its place in the very front rank of critical editions, and this beautiful reissue of it, in separate volumes for each play, is worthy of its reputation. We have now merely to note the fact that the number of volumes issued has risen to twenty, and at this rate of progress we may hope in some six or seven months' time to be able to congratulate the fortunate subscribers on their being in possession of the completed work.

Of 'The Whitehall Shakespeare,' a work to be completed in twelve volumes, we have before us the first three. From a brief prefatorial note we learn that the chief aim

of this edition is "to provide a good text printed in a type that may be easily read by all, at a moderate cost, and in a handy form." Within these limits we think the end proposed to themselves by the editors may be considered as fairly attained; indeed, in this respect it is sufficient to say that the book is a choice specimen of the work of the Chiswick Press—paper and print are all that can be desired. The title-page, however, claims for the edition the merit of a new recension of the text; it is, it tells us, "edited from the original texts." In the absence of any notes—for the few printed at the end of each play scarcely deserve that name, and are, indeed, too limited in scope, too brief, and too incomplete to be of any value—we can only test this claim by taking a few pages here and there at random throughout the work and examining them by the aid of that great boon to Shakspearean critics, 'The Cambridge Shakspeare.' The result of our examination is, on the whole, satisfactory; due care appears to have been taken to secure accuracy, and the errors we have noted are few and slight—such, perhaps, as no book can be entirely free from. For what is, however, essentially an edition for the non-critical reader, we think that in some places our editors might have availed themselves with somewhat greater freedom of the reforms many of their ablest predecessors have not hesitated to adopt; but their conservatism is not hidebound, and the result, therefore, is a trustworthy and, on the whole, a fairly liberal text. One feature of the edition is the arrangement in chronological order of the plays; even if this could be effected with certainty, the advantage to be gained would scarcely compensate for the disturbance of the old familiar order; but it cannot; and, oddly enough, the attempt is here rendered completely nugatory by the retention of the old folio grouping into comedies, histories, and tragedies.

To the first volume a general glossary to the four plays contained in that volume is attached; in the succeeding volumes each play has its separate glossary. These glossaries appear to have been carefully compiled, but are not exhaustive; probably deficiencies will be made good in the collective glossary promised with the last volume.

In 'The Temple Shakspeare' we have a series of charming little pocket volumes—a volume to each play—the editor of which escapes all responsibility for his text by reprinting—of course with permission—the text of the "Cambridge" edition. We scarcely think he was well advised in choosing this text, for though it is to a considerable extent eclectic, the great value of 'The Cambridge Shakspeare' consists not so much in its text as in its complete collection of the materials by which the text may be restored to its original purity. Its editors especially point out that in places, admittedly corrupt in the old prints, they have allowed the corruption to stand, because of the difficulty of choosing from among a number of equally probable emendations—only one of which could be the true one—the one to be adopted. In cases of this kind "the reader," as they say, "is intended to make his own selection out of the notes." It was better for the purposes of textual criticism that they should adopt this plan

of forbearance; and their great rival on the other side of the Atlantic, Dr. H. H. Furness, has felt this so strongly from the experience gained in editing the first volumes of his monumental variorum edition, that in his later volumes he has gone back to a literatim reprint of the earliest text of the play as the basis for his collations. This is excellent from a critical point of view; but for a readable text, such as the "Temple" edition is intended to supply, its editor might reasonably be expected to adopt all such well-approved emendations of it as have resulted from the labours of the host of able editors and commentators who have preceded him. The Cambridge editors themselves have set him the example to some extent in their "Globe" and "Clarendon Press" editions, and would, we think, have been well advised had they allowed themselves a freer hand in this respect. As a solitary example—for it is impossible here to enter into a detailed criticism of the series—we take the first instance in the first play, 'The Tempest,' Act I. sc. i., on which the editor has any note, and we ask why he has not adopted, what he admits is generally accepted, Hanmer's emendation—"ling, heath, broom, furze"—in place of the non-sensical "Long heath, Browne firrs" of the folio. It is not in the Cambridge edition: no; but Dr. Aldis Wright adopts it in his Clarendon Press edition, and this notwithstanding that he has annotated that edition with a completeness to which the Temple edition makes no pretence. The few notes, however, of this Temple edition are largely supplemented by its glossaries; and in a preface to each play the editor, as might have been expected of him, deals brightly and intelligently, if briefly, with its bibliography, date of composition, sources of the plot, duration of action, &c. Paper and print and general appearance of these little volumes are perfect, and it must be admitted to be one of the prettiest editions yet published. We should add that, in addition to what we may call the pocket edition of the five plays yet published, we have also received two of them printed on writing paper, with broad margins, especially intended for the use of students.

#### Dramatic Society.

'A LIFE POLICY,' as Mrs. Davis has called an adaptation of her novel of 'For so Little,' produced on the afternoon of the 20th inst. at Terry's Theatre, is a gloomy drama of somewhat sordid crime. It has some stirring situations, the effect of which is marred by comic scenes of painful triviality; it is clumsily constructed, and begins and ends in mystery. Mrs. Davis counts, indeed, upon more imagination in her audience than the playgoer can ordinarily supply, and seems disposed to leave to the public the choice of a termination. In the opening act, the scene of which, as of the entire story, is Australia, a middle-aged gentleman dies. Just a suspicion of poison is aroused, but nothing definite is stated. We are somewhat scandalized at finding a man introduce his mistress, disguised as a hospital nurse, into the house of his wife. The wife herself is then seen to be the victim of insidious poisoning. By whom the drug is administered remains doubtful, and when we find the husband escaping from gaol and tenderly welcomed home, we wonder if he has not been the victim of some judicial error. As he somewhat gratuitously falls down in a fit and dies, leaving his place of husband to a young

doctor who has been the chief agent in his conviction, we must suppose him guilty. There is some grip in the play, but the whole is unconvincing. Some excellent acting by Mrs. Herbert Waring and Miss Winifred Fraser, and Messrs. Rob Harwood, Cunningham, and Flemming commended the piece to a public which received it with high favour.

THE value of the intelligence conveyed by Mr. Irving to the public on the last night of his season, when he and Miss Terry with the rest of the Lyceum company were seen in 'The Merchant of Venice,' had been discounted. That versions of 'King Arthur' and 'Madame Sans-Gêne' were in preparation had been stated. It is now certain, however, that Mr. Irving will, in the piece last named, play Bonaparte, which seems a sufficiently whimsical experiment; and we learn that 'King Arthur' may be expected in December.

A DRAMA by Mr. B. C. Stephenson and Mr. C. Haddon Chambers will be the next novelty at the Adelphi.

MISS HOPE BOOTH, an American actress, has taken the Garrick Theatre for an autumnal season.

FOR his new piece at Drury Lane, Sir Augustus Harris has engaged Messrs. Arthur Boucher, Giddens, Cartwright, Dalton, and Lionel Rignold, Mrs. John Wood, Miss Alma Brown, Miss Pattie Stanley, and Miss Beatrice Lamb.

At the Criterion Mr. Wyndham's part of Lord Oldacre in 'The Candidate' is taken by Mr. Charles Hawtreay, and Miss Moore's rôle of the heroine by Miss Annie Hughes.

THE closing this evening of the St. James's and the Gaiety marks the end of the theatrical season.

'NOT A BAD JUDGE,' a two-act piece by J. R. Planché, first produced at the Lyceum under the Mathews management, has been revived at the Royalty, Mr. Abingdon taking the rôle of Lavater "created" by Charles Mathews. A general unreadiness characterized the performance, and the piece—which, though old-fashioned and out of date, is not without merit—scarcely exercised its full influence.

At the Royalty has been also revived 'The Linendraper,' a farcical comedy in three acts, by Messrs. Brown and Thornthwaite, first given at the Comedy at an afternoon representation on April 17th, 1890. Mr. E. M. Robson plays the linendraper, originally taken by Mr. Righton. Neither piece nor performance calls for comment.

WE understand that Mr. Lewis Waller has the London rights of Mr. Oscar Wilde's next play, and will produce it, probably at the Haymarket, during Mr. Tree's absence in America.

A POOR itinerant playwright visiting with his troop the remotest villages of Bohemia, yet having Shelley in his head, may be a novelty to many an English reader, but such a man has just passed away in the person of Wenceslas Czerny, a young Bohemian poet, whose exquisite versions of 'Alastor' and 'The Cenci' have been published by the Royal Academy of Prague. 'Queen Mab' and 'Prometheus Unbound' were left in manuscript, as well as an anthology of the English poets of the century. Czerny died at the early age of thirty. Some dry leaves of acanthus, plucked from beside Shelley's grave, were laid on his tomb.

TO CORRESPONDENTS.—R. W. C.—L. M.—J. L. C.—J. A. R.—W. J. C.—received.  
No notice can be taken of anonymous communications.

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